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ABSTRACT

To determine the effects of a permissive, nonpunitive learning climate on the affective and cognitive learning of black freshmen English students, 30 black freshmen English students were grouped heterogeneously in a writing laboroatory at Hampton Institute during the 1971-72 academic year. Three hypotheses were tested: (1) communication is a process involving both listening and speaking that can be stimulated in a supportive climate; (2) the development of communication proficiency must be based on both affective and cognitive change, and (3) the emphasis should be placed on developing a good relationship among all participants. The affective goal was to advance the student one step on a six-step scale which included the nonreceiver, the absorber, the responder, the speaker, the organizer, and the synthesizer. The cognitive goal was to increase the student's California Achievement Test Language proficiency pretest by one grade level on the California Achievement Test posttest. Results reveal that the average affective growth was 1.7 inventory steps, and average cognitive gain was 1.46. Grade levels exceeded the established goals. (Author/SW)

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LEARNING CLIMATE

AS IT AFFECTS THE COGNITIVE AND AFFECTIVE LEARNING

OF A SELECTED GROUP OF STUDENTS

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ABSTRACT

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By

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ABSTRACT

Population and Hypotheses: The effects of a permissive, non-punitive learning climate on the affective and cognitive learning of thirty black, freshman English students, heterogeneously grouped in a Writing Laboratory at Hampton Institute, during the 1971-1972 academic year, were the subject of a case study testing three hypotheses: (1) communication is a process involving both listening and speaking that can be stimulated in a supportive climate; (2) the development of communication proficiency must be based on both affective and cognitive change; (3) the emphasis should be placed on developing a good relationship among all participants.

Limitations: Limitations were time period, number of participants, geographical designation, and the necessarily subjective elements in evaluating student writing.

Objectives: The affective goal was to advance the student one step on a six-step, hierarchical Affective Inventory Chart, as a measure of one year's growth. The six-step scale included the (1) non-receiver, (2) absorber, (3) responder, (4) speaker, (5) organizer, and (6) synthesizer. The cognitive goal was to increase the student's California Achievement Test Language proficiency pre-test by one grade level on the California Achievement Test post-test.

Procedures: The Science Research Associates Writing Laboratory was used, along with programmed instruction, for remediation.

Responses in large, intermediate, and small discussion grouping, project and personality grouping, along with individual conferences were used as indicators of behavioral change. Other affective measures included an Instructor's Journal, selected recorded interviews, attendance records, and Ebony Magara, a student initiated, organized, and edited class magazine. Additional cognitive measures included accumulative folders with essays, error charts, proficiency tests, examinations, and a research paper.

Findings: The average affective growth was 1.7 inventory steps and average cognitive gain was 1.46. Grade levels exceeded the established goals.

CHAPTER I

INTRODUCTION

STATEMENT OF THE PROBLEM

The rationale for this project developed from personal observations of black freshman college students with their problems and concerns. The need for finding a sense of community is basic to a freshman's mental and physical well-being. This need is intensified in some students, particularly those who have been dependent on their elders for direction. These inner-directed students find their introduction into a new and unfamiliar environment sometimes difficult, if not traumatic. The authoritarian or inner-directed personality is frequently resistant to change; and because of his inflexibility, he usually cannot cope easily with his environment. This links his affective development to survival, as well as to the more traditional concepts, such as total development.

Another vital concern of students is for better leadership in a country that seems to be crying out for a change in direction from the highly competitive, economically-structured society to a society based on individual needs and satisfactions. This concern can be answered only by the sensitive, aware, self-accepting person. This problem appears so critical that the very existence of our nation may depend on its solution. The factors, admittedly, are complex and diverse, but the educational process seems to be the best, if not the only, means for their amelioration.

Another problem is the conditioning blacks have received from the white society and, sometimes, from other blacks. This conditioning, especially in the lower classes (economically) has led to a kind of low self-concept that often shows itself as aggressive or as apathetic behavior. Only now has "Black Become Beautiful," and this racial pride is often mere whistling in the dark. Black people have much to be proud of and to have confidence in, but saying the words and intellectualizing the concept do not always make this pride a reality. Positive measures to enhance self-concept are needed. Black leaders acknowledge this priority. Education must do the same.

Finally, the global society that today's student lives in demands not only a greater understanding of people psychologically, but also a greater awareness of and sensitivity toward people as individuals. In a highly mobile society that is in a state of transition, peer groups become important substitutes for family, friends, and neighbors that once glued the society together. No longer can it be appropriate behavior to judge a human being by his dress, his accent, or his family's social position. Many of the values of past generations have changed markedly. The process of seeking new value systems becomes critical for all society. To push ahead in a society of dynamic change is not a choice. It is a reality that must be faced whether a person likes it or not. So the climate of learning becomes an important factor for analysis and further study.

Objectives. The general objective of this study was to see if in a permissive climate of learning the inter-actions and dynamics of the peer group can effect significant changes in both the cognitive and affective learning of black freshman college students. The population included all students enrolled in a two semester freshman Writing Laboratory during the 1971-1972 school year at Hampton Institute.

In the affective domain, the goal was to take the student from his or her present state of maturation and to foster growth in personality so that the student might become an aware, self-accepting, contributing member of his peer group, realizing that even in a low-level anxiety climate, each individual's contributions would vary quantitatively and qualitatively.

Intermediate goals were set for both students and the instructor. Student goals were: (1) to learn to discuss controversial issues without rancor (not without emotion); (2) to accept criticism from the peer group or the instructor with equanimity, not passively or resentfully, (3) to be both comfortable and at ease within the group, but at the same time, not to be overly dependent on it for self-approval and satisfaction; (4) to accept changes in normal routine with poise (flexibility); (5) occasionally to suggest ideas for the group to carry out or to make changes. These are developmental values, and, as such, are given in a hierarchy of ascending values. (See affective Inventory Sheet, p. 50)

The instructor's immediate goals were nurturiant in

character: (1) to foster a positive self-concept in the students; (2) to give students confidence in their peer group, as well as in themselves, by adopting a positive attitude toward them and toward their activities; (3) to give them as much responsibility for their own learning as they would accept so that they could realize their worth and independence; (4) to accept criticism from them in the same manner that they were expected to accept it from their instructor; (5) to grow personally and professionally as a teacher and as an individual.

These affective goals seemed to complement the cognitive learning. The motto of Hampton Institute is (and has been for well over a hundred years) "Education for Life." To educate for life means to develop the individual to his highest potential, to give him a realistic picture of the world, and to prepare him to become a "mover" in the society, not just a receiver.

The more specific objectives of cognitive learning in the Writing Laboratory were: (1) to take each student individually and try to raise his level of academic proficiency to the highest possible level; (2) to let learning proceed along individual lines, at an individual pace; (3) to de-emphasize grades (product) and to stress the process of learning. These, of course, were teacher-centered goals.

Specified student goals were: (1) to show, if possible, one year's growth, as measured by the California Achievement Test (Form A) language evaluation; (2) to recognize a thesis statement, explicit or implicit, within the paragraph and to

be able to write a thesis statement narrowed by subject, attitude, time, and place; (3) to know the difference between specific and concrete detail, example, comparison and contrast, definition, analysis and combinations of these methods; (5) to be able to transfer this learning (via structured concept) to the larger form of the essay; (6) to learn to develop coherence and unity within the paragraph by the ordering of ideas (narrative, descriptive, expository), by transition, parallelism, subordination, pronoun reference and point of view; (7) to transfer these learnings to the larger form of the essay; (8) to recognize levels of usage and be able to select the correct level for the audience addressed; (9) to develop word power; (10) to write a variety of sentences, using different patterns for different purposes; (11) to learn to write a good essay, using acceptable syntax, spelling, and punctuation. At first review, these goals seemed utopian; however, since the freshman English course is usually a repetition and reinforcement of high school learning, the goals are essentially realistic. The over-all goal of the freshman English course is the development of refined writing ability.

The Writing Laboratory was used as the environment for case study development because it seemed that the data gathered in an informal setting would be more valid than that acquired by any other approach. The chief objective for the Writing Laboratory was that it function as a testing ground for the hypotheses developed. These were: (1) that communication is

a process (involving both listening and speaking) that can be stimulated in a permissive, non-punitive learning climate; (2) that the development of communication proficiency in students must be based on both affective and cognitive behavioral change; (3) that the emphasis in this learning climate should be placed on developing a good relationship among the participants.

Limitations. The student population of the Hampton Institute Writing Laboratory entered the two sections through the regular (unstratified) registration procedures of the Institute and was a sampling of black freshman students in a heterogeneous group with various backgrounds. The assumption was that the learning climate facilitates honest communication, that the case study technique would be a viable approach to evaluating the development of students, and that a standardized testing program would provide an additional and needed set of data for evaluation.

The study was limited in the number of participants, in the ethnic background of the participants, and in the geographical location, to Hampton, Virginia; it was further limited in time to one academic year (1971-1972) at Hampton Institute. More subtle limitations were the impossibility of measuring affective growth in a completely objective way, and that in writing, subjective elements come into play. Instructors' tastes and preferences are subtle influences in the assessment of students' writing.

DEFINITIONS

Certain key words seem to need exact definition for use in this study. Those that are used with special meaning are:

Communication. Process involving a speaker and an audience, in which meaningful experiences are exchanged in verbal terms.

Affirmative learning. Behavioral changes in the student that are positive steps in the educational process.

Connotation. Associated meanings of a word that induce an emotional response in the listener or the audiences.

Learning or educational process. A system of effecting behavioral changes in individuals or groups that continue throughout life.

Cognitive learning. Mental development that includes three main phases: informational or data gathering; transference or concept development; synthesis or organization of data, analysis and evaluation of data.

Learning climate. The conditions under which learning takes place.

General objectives. Explicit changes in the students that are expected to occur because of the course of the study.

Intermediate goals. Positive behavioral changes, arranged in a hierarchial pyramid, that lead to the fulfillment of the general objectives.

Behavior. Any observable change in a student's actions.

Self-concept. An individual's evaluation of himself that includes his strengths and weaknesses and emphasizes

his worth in his own eyes.

Authoritarian personality. One who is inflexible, individualistic, and manifests an exaggerated respect for discipline imposed by elders.

Extroverted personality. One who is aware of and sensitive to his environment, who is self-accepting, and who is group-oriented.

Outer-directed students. Pupils who are comfortable in a group, flexible, and subject to peer group pressures, rather than to authority figures.

Inner-directed students. Pupils who rely on principles and viewpoints instilled by parents, teachers, and other authority figures.

Permissive. A learning environment in which a student is given freedom to develop his own interests and abilities, with the instructor acting as collaborator, rather than as an authority figure.

Non-punitive. Learning climate free from fear of penalty for failure to meet teacher-centered goals.

Circular relationship. The circuitous interactions that occur between student and instructor, peer group, and individual student.

Methodology. Measures used to assess student growth in self-concept included an Instructor's Journal of the year's activities, selected interviews, a student's evaluation (in the form of individual, written opinions of the course), an Affective Inventory Chart, a Record of Attendance, and a

student-organized, student-edited class magazine: Ebony Nagara. The title is indicative in that it means Black Unity and was the motto of the freshman class. These measures were assumed to be valid instruments of affective evaluation, as they were varied and provided an opportunity for individual points of view to surface and for group motivation to develop, as well as for the instructor to note progress or lack of progress.

Cognitive measurements included student accumulative folders (complete with year's work) containing objective tests, freshman English Error Chart (syntax, punctuation and spelling), English Proficiency Tests (given to all incoming freshmen and repeated as a mid-term test), essays and rough drafts of papers, graded for content and mechanics, final examinations, and the California Achievement Test for Language Development, both pre-test and post-test. The cognitive instrument used covered all identifiable skills involved in the writing process that were tied to, if not identical with, the objectives specified earlier. Bloom's evaluatory procedures were adopted and used as bases for assessment of this experiment.[1]

The data accumulated will be interpreted for each student, giving a student profile of behavioral changes, either in a positive or a negative direction, based on the objectives set up for the participants; and the results will

[1] Benjamin Bloom, Thomas Hastings, and George Madaus, Handbook on Formative and Summative Evaluation of Student Learning (New York: McGraw Hill, 1971), passim.

be compared, analyzed and evaluated in terms of the hypotheses. After this evaluation, findings from the study will be noted and conclusions drawn. Any implications or applications that have significance for the educational process will then be discussed, analyzed and evaluated.

CHAPTER II

REVIEW OF THE LITERATURE

INTRODUCTION

Historical Backgrounds

October 4, 1957 was the start of something new. The American people, shocked by the Russians' launching of Sputnik I, realized that the United States no longer occupied first place in the scientific world of space exploration. Russia's triumph in scientific achievement set off a kind of panic, sometimes called the Post-Sputnik Stampede, toward a reevaluation of American education. United States education, once considered the best in the world, suddenly stood accused of neglecting the needs of a modern industrialized democracy. The National Defense Education Act (NDEA) was thereupon enacted to remedy the situation. Its impact was first visible in science, mathematics, and foreign languages, where the thrust was toward competitive excellence (1958).[1] By 1963, the effects of a general, critical appraisal of education had filtered down to include the National Council of Teachers of English (NCTE) institutes and workshops, training instructors who taught students speaking English as a second language. Congress then extended the NDEA bill until 1968; and this extension of the act included, for the first time, teachers of English, history,

[1]Jerome Bruner, The Process of Education (New York: Random House, 1963), p. 15.

disadvantaged youth, librarians, and educational media specialists; the NDEA also included loans to students and monies for equipment.[2]

With these federal grants for experimental research and innovative teaching methods came a change in the focus of education. The previous local-state orientation became national. The former policy of developing an intellectual elite, referred to variously as the meritocracy or the academically talented, changed to a policy of discovering and utilizing all available human resources. School curricula and methodology were given a penetrating look to see how they might best fulfill what the Bureau of Research of the Office of Education wanted in certain kinds of "Innovative and worthwhile programs."[3]

Thus conflict over philosophies of education and methods of instruction arose. This controversy naturally centered around high school and freshman English courses since English was the required subject, about which every member of the profession and every layman felt free to comment. Students were expected to perform at certain pre-determined proficiency levels in these classes, which were homogeneously or heterogeneously grouped.[4]

[2]John M. Nagle, "The Tenth Amendment and Uncle Sam," EF, 34, No. 1 (1969), 24-25.

[3]Byron Atkin, "Looking Gift Horses in the Mouth," EF, 34, No. 1 (1969), 11-19.

[4]James Cass, "The Schools in Focus," Saturday Review of Education, Jan. 1973, p. 24.

With democratization new perspectives had to be developed. Predetermined proficiency levels no longer worked. As Gould remarked, academicians all shared a common desire "to be of greater service," but seldom analyzed what specific definitions and goals would contribute to this service.[5] The situation was critical. American education and culture had to redefine itself in terms that were relevant to minorities. Methods, materials, and curricular organization changed significantly.[6]

To identify with the white middle-class aesthetic was not only impossible for the disadvantaged, but undesirable. Their voices were heard in protest as cries of irrelevancy seemed to invade the classroom and pervade the campus. A favored concern of education was students' "alienation from the classic modes of learning," but this euphemism was hardly an adequate description of the situation since the students in question had never learned classic modes to be alienated from.[7] Ethnic literature seemed to answer some of the problems for a kind of exchange and appreciation (share and tell) of other cultures. Darwin T. Turner in "The Promise of English" (NCTE Distinguished Lecture Series, 1970) was optimistic concerning the values and

[5]Samuel B. Gould, "Bridging the Interpretation Gap," New Teaching and New Learning: Current Issues in Education, ed. G. Kerry Smith (San Francisco: Jossey-Bass, 1971), pp. 235-236.

[6]Agnes B. Hatfield, "Deeper Than Knowledge," EF, 33, No. 1 (1968), 85.

[7]Daniel J. Dieterich, "Teaching Cultural Appreciation Through Literature," EJ, 61, No. 1 (1972), 142.

understanding literature could furnish society. He warned students to consider the background and prejudices of an author's point of view when evaluating the objectivity of the value judgments made.[8] Dialectology received its share of attention. The NCTE considered the problem from different perspectives and decided acculturation[9] was not the complete answer to the problem; however, James Sledd's view[10] that black students should be allowed to think and speak in their own idiom met heavy opposition, including scholars of the National Association for the Advancement of Colored People (NAACP) in their April, 1971, issue of The Crisis, and others such as George R. Biessel, Hans P. Guth, and Louie Crew.[11] Composition, freshman English, written communications or other like designations for English courses still embraced the use of films, dramatic dialogs, recorded themes, records of mood and protest, overhead projectors, opaque projectors and other such devices and techniques.

[8]Darwin T. Turner, "Literature and Society's Values," EJ, 60, No. 5 (1971), 577-586.

[9]Acculturation is the conditioning of a student to the social status quo using language.

[10]James Sledd, "Bi-Dialectualism: The Linguistics of White Supremacy," EJ, 58, No. 12 (1969), 1-4. Doris R. Entwisle, "Semantic Systems of Children: Some Assessments of Social Class and Ethnic Differences," Language and Poverty: Perspectives on a Theme, ed. Frederick Williams (Chicago: Markham Pub. Co., 1970)

[11]George R. Beissel, "Comment on James Sledd," CE, 34, No. 4 (1973), 582-583.

But in freshman English, despite the variety offered, there were two antithetical movements developing simultaneously. Partisans of freshman English argued for greater emphasis on and greater implementation of programs tailored to meet the freshman's needs, while opponents contended for the elimination of freshman English altogether. Nichols, who expects the controversy to continue for the next ten years, has dubbed it "The question computerization and expansion versus liquidation" debate.[12]

The writer of this paper maintains that given the present expanding school population with its growing expectations and with its mounting deficiencies in language skills, there is only one way to go, and that way is "the question computerization and expansion" route.[13] The determination of this issue is crucial for English-Education.

ENGLISH CURRICULA IN THE SEVENTIES

Options

With the expansion point of view, it becomes necessary to scrutinize carefully the three main curricula in vogue today to determine how these affect the general life-style and learn-

[12]Duane C. Nichols, "To New Found Methods and Compounds Strange," CCC, 21 (1970), 391-395.

[13]Nichols, 391, Harold L. Hodgkinson in Education, Interaction, and Social Change (New Jersey: Prentice Hall, 1967), presents a scholarly and perceptive overview of education today and its probable course in the future. For an English-Education curriculum standpoint, note John H. Fisher, "Our Discovery of Diversity," AE, 35 (1972), 16-17.

ing environment, and more specifically, the classroom learning environment. These three curricula may be designated as (1) the knowledge-centered curriculum, (2) the operant or transactional behavior curriculum, and (3) the humanistic personality-centered curriculum.

Subject Matter Curriculum

Description: The subject matter curriculum was largely an outgrowth of the Dartmouth Conference in 1966, and was based on a tripartite definition of English content as language, literature, and composition.[14] It is a highly structured curriculum, based on Bruner's spiral curriculum,[15] going from information or data gathering to ideas, to concepts, to structure, to analysis, and finally, to synthesis. Individualism is accented; group activity ignored. It assumes a one-to-one relationship of student-to-teacher, with the teacher assuming the role of dispenser of knowledge and values to the student. The other dominant relationship is that of the teacher to the class as a whole. The class, as a whole, then assumes the composite student role and again the one-to-one relationship repeats itself.

[14]John Dixon, "Growth Through English" A Report Based on the Dartmouth Seminar, 1967, NCTE Stock No. 12507.

[15]J. S. Bruner, "After John Dewey, What?" On Knowing (Cambridge, Massachusetts: Harvard University Press, 1962). Also noted in Foundations of Education in America: An Anthology of Major Thoughts and Significant Actions, eds. James W. Noll and Sam P. Kelley (New York: Harper & Row, 1970), pp. 403-407. Kenneth A. Bruffee, "The Way Out," CE, 33, No. 4 (1972), 457-470.

Sequence, derived from the inherent logic of the discipline, is essential, and the classic mode of learning is employed. Bruffee considers competition as a valid stimulus; this swallow and regurgitate method is supported by two traditional conventions, Lecture and Recitation.[16] The lecture features the instructor who dispenses knowledge and questions students in a preconceived contextual framework, emphasizing the reasoning and the meaning that he deems significant. This method, sometimes referred to loftily as the Socratic Convention, legitimizes the teacher's prejudices and values, transferring them to the students, thereby shaping their minds and points of view. The Recitation Convention, which may encompass the seminar, laboratory experiment, class project, and tutorial session, is still concerned with the instructor as mediator between the student and the structures of learning.

Summary and Evaluation: In essence, then, the subject matter curriculum focuses on the material of the discipline, ordered by the instructor in the lecture and recitation conventions, that is absorbed by students and repeated later by them for a grade. Ironically enough, the students' motivation is supposed to be their "intellectual curiosity" that leads them forth to create more knowledge in ever more challenging pursuits, not to Russell's "inert knowledge."[17]

16Kenneth A. Bruffee, "The Way Out," CE, 33, No. 44 (1970), 457-470.

17Howard Ozman, "Bertrand Russell: Socrates of Our Age," PDK, 52, No. 146 (1970), 146.

It is difficult to assess this curriculum, so divorced from today's reality. Learning that takes place in a vacuum, only in each individual's private learning space, militates against any kind of social growth in cooperation, collaboration or even in environmental stimulation. The mind's creative and imaginative faculties must develop in an affective desert. The only measurable growth is in memorization and information testing. Using this conceptual framework, one may divide the personality or data bank into two components: the intellectual, with automatized in-put and out-put, and the non-reactive and non-resistant component of passivity, as the imagining and emotional stimulators are neutralized. This day by day classroom situation may lead, not only to boredom and inertia, but to more serious estrangement of the student from himself. Miller issued a warning concerning this point in his 1970 NCTE Presidential Address, in Atlanta, Georgia. He advised teachers that imagination was the health of every man and that they should plunge into "this place" at "this time" to arrive at a truly "radical, wholly different" experience.[18] It is true that in this environment confusion is minimal, since stimulation from outside sources (sometimes called motivation) is almost totally absent. The main component in the process of learning that is absent here is connection. In daily life, facts and information are connected to ideas, ideas to concepts, concepts to structures, structures to systems, systems to philosophies.

[18]James E. Miller, Jr., "1970 NCTE Presidential Address: Imagination the Health of Everyman," EJ, 60, No. 1 (1971), 195-197.

This subject matter or sequenced curriculum then falls on one neglected premise: philosophies must be connected to action (functional experience) if they are to be relevant and have value.

However, this is not the view of all educators, and the subject-matter curriculum is viable and has many partisans. Bestor and Rafferty are two who argue that aesthetic and social factors have been so emphasized in today's curricula that content is almost non-existent and that learning is little more than social conditioning.[19] Elbow shares this writer's view of the curriculum and of the teaching it inspires.[20] Franklin's "useful practicality" is not considered here. Knowledge for knowledge's sake although somewhat modified by time and change, is central to the discipline. So is the teacher, in this learning climate, who in some enigmatic way causes knowledge to beget more knowledge. The student is the teacher's product; and it is this product, not the learning itself, that is tested. This rather myopic view of intelligence is probably the most serious flaw in the subject-teacher-centered classroom. It may explain, in part, why in later years "the most likely to succeeds" and the Phi Beta Kappas do not always succeed, while the "late-bloomers" often do. But all these designations, in this writer's opinion, are spurious. In

[19]Arthur Bestor, The Restoration of Learning (New York: Alfred A. Knopf, Inc., 1955), pp. 23-25. Max Rafferty, "Education in Depth," HDTE, 1 (Autumn, 1970), 193-201.

[20]Peter W. Elbow, "The Definition of Teaching," CE, 30, No. 3 (1968), 187-201.

a society of such instancy, adaptability and creativity seem far more necessary for survival than inert knowledge. A walking library is of no use today unless it can organize, synthesize and predict. Functional and operational seem key words (verbs-adjectives) for today's living.

The Functional or Operational Behavior Curriculum

Description: This curriculum, sometimes called, additionally, the transactional behavior curriculum, is a healthy challenger to the knowledge-oriented. This is a skill-oriented curriculum, which embraces tenets developed to instruct students, never before allowed in the "inner sanctorium [sic] of the academic intelligensia."[21] These students from ethnic and economic minorities, with their particular needs, caused an adjustment of priorities in education, as Dewey's Pragmatic Instrumentation became the basis for much behavioristic theory. Learning was to be based on certain demonstrable changes in behavior. These changes or learning experiences, according to Dewey, came about due to a perceived difficulty and a need to solve the problem encountered, not due to a natural intellectual curiosity.[22] Hence Dewey gave five steps in the problem-solving process: (1) a "felt difficulty"; (2) location and definition of the problem involved;

[21]Agnes B. Hatfield, "Deeper Than Knowledge," EE, 33, No. 1 (1968), 85. Daniel J. Dietrich, "Teaching Culture Appreciation Through Literature," EE, 61 No. 1 (1972), 142.

[22]This is also in line with Russell's theory that a child is born with only a few reflexes and instincts and that it is up to the parents to provide the correct environment. Ozman, PoK, 52, No. 146 (1972), pp. 152-153.

(3) discovery of possible solutions; (4) development of a hypothesis; (5) further experimentation leading to a conclusion.[23]

Dewey's Instrumentalism also stressed the concept that there were no innate values, but that all values were social values, given an individual through his memberships in groups.[24] The instructor should never indoctrinate the student because his values were as important for him as the instructor's values were for himself. He was a strong advocate for students' problems as the subject matter of an "energizing curriculum" that was constantly changing; therefore, academic freedom for instructors was essential. He viewed education as a process and change as a constant.[25] The purpose of education, he thought, was to prepare a person for life, for earning a living, for attaining his full potential. Activities in such a context become very important—clubs, social experiences, physical recreation, arts. Since intelligent behavior is learned in a social setting, the social environment provides the context in which critical thinking is learned.[26]

Developing from and following this pedagogy was the stimulus-

[23]John Dewey, How We Think (Boston: D. C. Heath & Co., 1910), p. 72.

[24]Adrian M. Dupuis and Robert Nordberg, Philosophy of Education (Milwaukee: Bruce Publishing Co., 1968), pp. 108-167.

[25]Dupuis and Nordberg, pp. 125-130, 135.

[26]John Dewey, "My Pedagogical Creed," SL, 49, No. 3 (1897), 77-80.

response behavior philosophy. The tenets of this functional, transitional or operant curriculum are listed as (1) developing of desirable, predictable skills and responses that can be judged objectively; (2) eliminating behaviors or skills that cannot be demonstrated as having value; (3) teaching by inducing behavioral change through providing a suitable climate in which change may occur; (4) learning through the stimulus-response principle; (5) using technology in all ways in which it can serve; (6) considering English content as chiefly language skills; (7) deriving sequence in curriculum from the most efficient learning order; (8) perceiving motivation as "hunger" for the desired goal.[27] Characteristics of this problem-solving curriculum are role-playing, dramatic and poetic invention and participation, interdisciplinary studies, attitude development, and concept teaching. Objectives are student-centered and vary according to the individual's abilities, present level of attainment, and potential.

Summary and Evaluation: This functional curriculum has much to offer in certain ways. A relaxed classroom atmosphere, with the instructor as collaborator (resource person) and with "hunger" for the desired result as motivation, rather than the punitive, rigidly structured traditional environment, with its often savage competition for grades, is conceptually splendid. The problem here is not one of conception (philosophy), but of implementation. The operant behavior methodology depends on

[27]Kent Gill, "Whither English in the 70's," EJ 60, No. 4 (1971), 449-450. Emmet L. Williams, "A Transactional Curriculum for the Transescent Learner," EJ, 60, No. 5 (1971), 599-602.

providing contexts for creativity. Stimulating contexts demand exceptional teaching. Mere innovation (often translatable as pursuing the old ways, using new media) is not sufficient. Pre-writing experiences like creative dramatics, multi-media happenings, even modified sensitivity training sustained them. The dynamics of mood, the change of pace, the awareness (and even the charisma) demanded to develop and to maintain the creative environment of learning dictate the need of exceptional teaching.

In composition, heuristic courses are favored by behaviorists because of their problem-solving approach. Reasoning is not considered final, but merely provisional. Credibility is all that is required.[28] Heuristics is also a way of inquiry and discovery, that some psychologists consider to be a gateway to invention and creativity. Martin Steinmann has carried this concept of problem-solving even further. He has studied and analyzed the reasoning processes used by the imaginative and the creative, and has detailed his own "methatheory" of the steps used by their own rhetorical processes. He feels these steps can be taught successfully to others. His major premise is not experientially assured.[29]

The importance of these innovative approaches to creativity cannot be overstated, according to Miller, who asserts that the

[28]Sister Janice Lauer, "Heuristics and Composition," CCC, 21, No. 5 (1970), 55.

[29]Martin Steinmann, "Rhetorical Research," New Rhetorics, ed. Martin Steinmann (New York: Charles Scriber & Sons, 1967), p. 27.

man without imagination is imprisoned in the present, being unable to move backward to the past or forward to the future.[30] This philosophy is being vigorously challenged by accountability practices and procedures that go far beyond Alfred N. Whitehead's concept of education as "the acquisition and utilization of knowledge,"[31] to the mechanistic decree that educators are responsible to the public for their teaching performance.[32] Benjamin F. Skinner and his disciples have moved accountability in remarkable ways with their programmed instruction and teaching machines. The problem is that teachers' performance, rather than students' performance is tested. The teaching becomes skill-oriented in the most suspicious way: teaching toward testing. Although some educators dignify this process by saying that the subject matter is being learned and skills achieved, it is questionable whose interests are being served in this Pavlov-conditioning process.[33] Hans Guth criticizes this limited-horizon teaching when he observes that behaviorists are really "searching for soul" when they ask for data, and should be more concerned with liberating their students from "tailor-made sequences" to find their "locked-in creative and

[30]Miller, EJ, pp. 195-196.

[31]Alfred N. Whitehead, The Aims of Education (New York: Macmillan, 1959), p. 16.

[32]N. C. Wittrock, "Teaching as Operant Conditioning," EE, 34, No. 1 (1969), 131-136.

[33]B. F. Skinner, The Technology of Teaching (New York: Appleton-Century Crofts, 1968).

human potential," than with accumulating data.[34] Other behaviorists like Zoellner and Gebhardt are concerned with intermediate versus terminal objectives in the English curriculum.[35] Gebhardt states that Zoellner's objectives are terminal and general and become, in fact, educational objectives rather than specific English objectives. He thinks that too often the objectives have been pre-determined before the student enters the class. He calls for intermediate goals and reinforcement of criteria specifications in preparing objectives, believes that objectives are statements indicating terminal behavior, the conditions under which it is to occur, and the criteria for acceptable performance. Mager does not believe, however, that all three provisions need be included in each objective.[36]

Stanford Erickson, according to Gebhardt (C & R, p. 604) urges that behavioral objectives be flexible enough to allow studies to shape individual programs; Thorwald Esbenson thinks that goals should be highly specified, but means for attaining them should not.[37] These are intramural controversies that do

[34]Hans P. Guth, "The Monkey on the Bicycle: Behavioral Objectives and the Teaching of English," Ed, 59, No. 6 (1970), 785-792.

[35]Robert Zoellner, "Lucy's Dancing Lessons," CCC, (1971), 232-233. Richard Gebhardt, "Behavioral Objectives for English: A Reaction in Comment and Rebuttal," concerning "Talk-Write: A Behavioral Pedagogy for Composition," by Robert Zoellner, CE, 30 (1969), 284, CE, 37 (1973), 603-607.

[36]Robert Mager, Preparing Instructional Objectives (Palo Alto: Fearon, 1962), p. 12.

[37]Thorwald Esbenson, "Writing Instructional Objectives," PDK, 48 (1968), 246.

not change the essential premises of the behaviorists. This is essentially a skill curriculum, and by its very nature it is limited in scope and effectiveness. The principal weakness in this performance curriculum seems to be its failure to account for individual differences of personality. To believe that all values are demonstrable does not take into account "the soul" that Guth speaks of or that Morgan says is necessary as a pre-condition for learning, particularly among the minorities.[38] It attempts to measure subjective qualities objectively. Accountability stops at teacher accountability to community, not to students or to their families or to the profession. The NCTE, at their sixty-first annual meeting in 1971, felt strongly enough about the situation to pass a resolution answering proponents of the accountability proposals,[39] which stated that a description of the "diverse" and "appropriate" ways of learning should be formulated and that this information, along with teacher expectations about the responsibility that students, administrators, and the general public have to the education program should be communicated with the greatest efficiency by the "most effective means." James Moffett succinctly commented that in this situation, "personal responsibility is to fiscal responsibility as lovemaking is to gynecological examinations."[40]

[38]Harry Morgan, "The Curriculum is the Self," MEJ, 57 (1970), 27-32.

[39]EJ, 61, (1972), p. 574.

[40]James Moffett, "Who Counts?" EJ, 61 (1972), 571.

The Individual Fulfillment Model

Description: Gill refers to the humanistic personality-centered curriculum, as the individual fulfillment model.[41] This curriculum was the result of an American Study Team (NCTE) that visited Britain and published their findings. They accord well with Pollard's essay on "Teaching English the English Way,"[42] which emphasizes the English's emphasis on style, rather than form in writing, and on their "notion" that mastery of the language is the essence of education.[43]

Abstracting the main ideas from this third curriculum model,[44] the reader finds the basic characteristics are: (1) maximum personal development of the individual takes precedence over knowledge and skill development; (2) knowledge becomes meaning that is discovered by the individual in his own discrete experience; therefore, one person's experience is as valuable as any other person's; (3) teachers provide the appropriate learning environment and are collaborators, not autocrats; they are supportive and not demanding; (4) learners determine what they will learn, how fast they will learn, with their motivation

[41]Kent Gill, 451.

[42]Barbara Pollard, "Teaching English the English Way," EJ, 58, No. 4 (1969), 586-589.

[43]John Dixon, "Growth Through English," a report based on the Dartmouth Seminar of 1966, Reading, England: NCTE, 1967, paper number 12507.

[44]Kent Gill, 452.

coming from natural curiosity and interest; (5) full potential development requires affective learning as well as cognitive learning; (6) English content is experience filtered through language. Mastery of language is essential to creativity and to humanness; (7) English, by its very nature, is best suited for this service.[45]

Summary and Evaluation: Obviously this curriculum is the most unstructured of all. It de-emphasizes content, emphasizes individual programs of experience and growth, and substitutes informal activity sessions for formal instruction. This program was developed largely for minority students who felt the need to confront issues directly (encounter sessions) and whose interests were grounded in realism and in an education for life, rather than in a study of logical structures in classic modes. Vivian Robinson,[46] Chairman of the English Department at Paine College, quotes Dean Corrigan, Dean of the College of Education at the University of Vermont, as giving twelve dehumanizing practices and conditions that should be eliminated: (1) the marking system, with its unfair comparisons, tensions, and failures; (2) overcrowded classrooms, overloaded teachers, and "shallow" pupil-teacher relationships; (3) grouping, according to ability, with the resultant "caste system"; (4) inflexible time scheduling of classes; (5) insufficient curriculum options, followed by boredom; (6) the grade-level lock-step;

[45]Kent Gill, p. 452.

[46]Vivian U. Robinson, "On Being Human in a Push-Button World," ADE, 35 (1972), 20-21.

(7) testing with standard achievement and aptitude tests; (8) accountability failure in responsibility to students; (9) the classroom distance between teachers and students; (10) the "right-answers syndrome"; (11) racial segregation in its broadest sense; (12) distrust in human beings, rather than trust.[47]

This aesthetic framework is both idealistic and difficult to anchor to reality. For black students, and that is the concern of this paper, it must concern the Black Studies Program, as well as the skill-development imperative of college faculties. To educate is to develop a person to his fullest potential, but it is also to develop within that individual the sense of his responsibilities and his appreciation of other ethnic groups. Democratization of education demands not only individual excellence, but group performance as well. Educators must accept the responsibility of making the individual whole; and this responsibility means giving the student a sense of the past, an appreciation for the present, and a strong drive toward the future. We must not be grounded in the present.

DESCRIPTIVE AND EXPERIMENTAL STUDIES

Interdisciplinary cooperation, with much emphasis on helping each individual reach his highest potential, has been stressed in the USOE and San Fernando Valley State College's four re-

[47]Paul A. Olson, Larry Freeman, and James Bowman, ed., "Education for 1984 and After," a Symposium of Deans of Education Leaders in Institutions Education Teachers (July 21-22, 1971), pp. 13-14.

gional seminars at Northwestern University, University of South Florida, City College of New York, and San Francisco State College.[48]

Another regional Communication Skills Workshop, including a summer session (1972) with follow-up conferences and seminars, that has been in progress for three years, is the Norfolk State College Program, under the direction of Dr. Thelma Curl. This program is concerned with developing new contexts for creativity and innovative procedures for black students. Eminent consultants like Dr. Nick Aaron Ford and Dr. Louise Rosenblatt have appeared for the conferences.[49]

Michael F. O'Hear, at Chaflin College, decries the wasted hours spent in Chaflin's highly structured General Education Programs, ranging from fifty-two to seventy-two required hours. In addition, freshmen with deficiencies are expected to make up these deficiencies while taking a full course load. He describes some of these make-up courses as "idiot math" or "idiot English," which a student is expected to endure five days a week, in one hour sessions, for three credit hours. He feels that these outdated procedures and policies are, in large measure, the reasons why many black students fail. He finds motivation ineffective not because of the student's shortcomings, but because of his knowledge that success, for him, will be very

[48] Olson, Freeman, and Bowman, pp. 20-21.

[49] The writer did not attend the summer session, but had the privilege of attending the Baltimore Conference from January 31 to February 2, 1973. The program is funded by USOE.

difficult to achieve. He attributes this difficulty to the student's poor educational background, his conditioned anonymity in a white world, and a lack of personal counseling and tutorial services. He ascribes much of the fault to "the authoritarian atmosphere" and "needless bureaucratic procedures" at the college. He advocates that basic courses like English should be made "semesterless and gradeless." He believes that students who need extra time to catch up in communication areas should be given "a full year, or even two years." Curricula should be developed, which are interdisciplinary and problem-centered, not subject-centered. Finally, he affirms that black colleges should adopt an activist stance, and that black people should demand their rightful share of federal monies, moving into the community in pride with a sense of their own worth.[50]

According to Dr. Nick Aaron Ford, Morgan State College has long had a program designated as the no-penalty approach for students deficient in freshman English. The students may take the course, fail it, and receive a U (unsatisfactory). This U carries no penalty, but the stipulation that the course must be repeated for credit. If the repeating student again fails the course, he must accept the failing grade.[51]

Tutorials and independent studies are fostered at Hampton

[50]Michael O'Hear, "From Here to Survival: Some Basic Pre-Conditions in Black Colleges," SDE, No. 35 (1972), pp. 28-30.

[51]Nick Aaron Ford, Lecture, Communications Skills Conference, Baltimore, Maryland, (February, 1973).

Institute. Heuristic courses are offered in the freshman year, mini-courses are given between regular semesters, and faculty-student and administration-student meetings are frequent and effective. The President, Dr. Roy D. Hudson, maintains an open-door policy for students who may discuss their problems with him at any convenient time. Hampton Institute has, in addition to a distinguished English Department (chaired by Dr. Nancy B. McGhee), a Director of Freshman Studies, a Reading Center, a Department of Speech Pathology and Audiology, a psychologist, dorm counselors and a faculty dedicated to maintaining and improving Hampton Institute's reputation as a national teaching and learning center for higher education.

Interdisciplinary courses have been instituted; and some computerization of skill-learning has been attempted. The motto, much in keeping with the times, is and has been for over a hundred years "Education for Life." Standards are kept high. The Freshman Communication Center, funded by the Ford Foundation, was instituted as a method of providing more in depth teaching of the freshman English skills. This program, under the directorship of Dr. Jessie L. Brown, provided means and materials for a Writing Laboratory, a library, visual aids, and other educational materials needed to enrich the teaching of freshman English.

During the mid-sixties, John Monro surveyed 105 black colleges, predominantly Southern, under a grant from the Carnegie Commission. He found that 250,000 black students

attended colleges and that fifty per cent of this number went to colleges in the South. This former Harvard University Dean believes that his job in Freshman Studies at Mills College is challenging and intricate. To prepare black students to enter a competitive white world as professionals, and at the same time to build their sense of identity and their responsibility to a black community, is his objective. The black college, as he sees it, becomes a center for research; the curriculum, he believes, should be strong in general education requirements, combined with other major curricula that will enable the student to take his place in professional schools, with a view to helping the black community in the future.[52]

His major premise is that students should start off with their own interests. His specified aims for English are mastery of vocabulary, basic grammar, generating, organizing, and presenting ideas; reading and understanding the ideas of others; learning to be intelligently critical; learning to appreciate creativity in black writings and to recreate that experience for oneself, as a reader.[53]

Harcleroad, as he indicated in "Disadvantaged Students and Survival in College,"[54] believed that the first and most important step for students with insufficient academic back-

[52]John Munro, New Teaching and New Learning: Current Issues in Higher Education, ed. G. Kerry Smith (San Francisco: Jossey-Bass, Inc., 1971) pp. 28-30.

[53]John Munro, p. 30.

[54]Fred J. Harcleroad, "Disadvantaged Students and Survival in College," New Teaching and New Learning: Current Issues in Higher Education, ed. G. Kerry Smith (San Francisco: Jossey-Bass, Inc. 1971), p. 144.

grounds was choosing a college suitable and appropriate to their needs. He agreed with many black educators that tutorial programs and follow-up programs were essential. In Westchester, New York, a program was started through the Careers Fund in which students were recruited from the streets, tutored, and given counseling and follow-up supervision. In 1969, eighty per cent remained in college and graduated; in 1970, the figure jumped to ninety-one per cent. The black enrollment in the program doubled (1969).[55]

Morgan cited two successful programs: one at the Northwestern Illinois State College, started in 1968, and the other, Stanford University's program, from the fall of 1965 to August, 1970, which took twenty-one students and gave them tutorial services, economic help, reduced class loads of twelve and thirteen hours, special physical facilities, and black counselors and coordinators. Out of twenty-one students, all but two graduated.[56]

In another study, Walberg and Anderson revealed that individual satisfaction (with what the person is doing) is a predictor of success and gratification.[57] Walberg stated, in the March, 1969, issue of School Review, that while evaluation

[55]Fred J. Harcleroad, pp. 139-140.

[56]Gordon D. Morgan, "The Ghetto College Student: A Descriptive Essay on College Youth from the Inner City," New Teaching and New Learning: Current Issues in Higher Education, ed. G. Kerry Smith (San Francisco: Jossey-Bass, Inc., 1971), p. 144.

[57]Herbert J. Walberg and Gary J. Anderson, "The Achievement-Creativity Dimension and Classroom Climate," JCB, 1968, 419.

rarely shows a clear superiority of one teaching method over another, it does show a variance in performance due to aptitude and the environment of learning.[58] Obviously the emphasis here is on the affective side of classroom learning. In another article in School Review, Thelen revealed that students learn much in building self-images and in social skills when they serve as tutors.[59]

Lahaderne and Jackson, under a Department of Health, Education, and Welfare grant, selected sixty-two boys and sixty-three girls for an experiment to determine the importance of other people's opinion on classroom behavior. The findings showed a variance in the girls' behavior; they tried to ensure "the good will" of adults either by trying to get the adult's approval (approval technique) or by acting in such a way as not to get their disapproval (avoidance technique). Boys, on the other hand, were not affected. Girls showed academic superiority as a group. The investigators found doubt as to the results of the testing, assuming that some variables were intervening that were not tested. They felt that girls were used to playing a passive role in society and that this would have influenced their behavior, while boys were used to playing an aggressive role and would not be equally affected by approval

[58]Herbert J. Walberg, "A Model for Research and Instruction," SR, 67 (1969), 77-78, 68 (1970), 185-199.

[59]Herbert A. Thelen, "Tutoring Students: Influence on Learning Climate," SR, 78, No. 3 (1969), 47.

or disapproval.[60] The sex factor here might also apply to the academic superiority category; conformity, rather than intelligence, may have been measured.

However, since at least half of the school population is female, perhaps some attention should be paid to these findings, regardless of the source.

Regardless of other features, it seems that, generally speaking, authoritarian practices in the classroom, including an environment of anxiety and possible threat, do impede learning, as confirmed by Greenwald's study of eighty subjects, both male and female, at Ohio State University. He discovered that when a negative experience with subject matter previously had existed in a student's mind, the student's performance on tests was inferior to his expected achievement.[61]

Hovland and Weiss in a related experiment confirmed that successful (efficient affirmative) learning cannot be stimulated in an environment in which threat and punishment are used as motivation. They found that the transmission of information concerning concepts was less efficient in "non-representative" instances than in "informative-representative" instances. It was hypothesized that negative learnings first had to be neutralized, before positive learning could occur and that

[60] Henrietta Lahaderne and Philip W. Jackson, "Withdrawal in the Classroom," JEP 61, No. 2 (1970), 97-101.

[61] Anthony G. Greenwald, "Difficulty of Associate Performance Following Training with Negative Instances: A Note on Punishment Effects," JEP, 61, (1970), 255-259.

this slowed the process from informational to conceptual transmission.[62] Bruner, Goodnow and Austin[63] supported Hovland and Weiss's conclusions that students do not make efficient use of information which is based on negative experiences. Their findings support Skinner's view that punishment should receive very limited use in education and should be confined to immediate recall situation.[64] Leary, studying 800 "culturally deprived black students enrolled in a junior college, found that the kind of material used in classes had to be relevant to their background and had to seem to be of some use to them, in order for them to accept the material."[65]

When the California Study Methods Survey was given to students in three public high schools, with fifty-six students scoring 1.3 SDS above the national mean on attitudes, used as the positive group, and with fifty-six students scoring at least 1.3 SDS below, as the negative group, it was determined that students who were dissatisfied with school obtained significantly lower scores on all ability, achievement, and personality variables than the students of positive orienta-

[62] C. I. Hovland and J. Weiss, "Transmission of Information Concerning Concepts Through Positive and Negative Instances," JEP, 45 (1953), 175-182.

[63] J. S. Bruner, J. J. Goodnow, and G. A. Austin, A Study of Thinking (New York: Wiley, 1956), p. 237.

[64] B. F. Skinner, Science and Behavior (New York: Macmillan, 1953).

[65] Lawrence J. C. Leary, "Comparative Study of the Perceived Relevance of Material and Its Impact on the Performance of Culturally Deprived Junior College Students," JEXP, 62, No. 1 (1971), 49-53.

tion.[66] Rothbort, Dalfen, and Barret completed a study which indicated that low-expectation students were rated high in their need for teacher approval, while higher expectation students were rated neutral.[67] In another related experiment R. Rosenthal and L. Jacobsen suggested that teacher-expectation had a significant effect on students" intellectual development.[68]

CONCLUSION

These studies, involving both male and female students, seem to support common sense in deducing that satisfaction and pleasure must accompany learning, to some degree, for a successful educational experience to take place. Black students seem to do well in a learning environment in which the curricula are related to their background, life style, and experiences. Values must be both aesthetic in nature and practical in application. Aesthetic experiences, within a student-centered environment that allows for creativity and innovation, are essential. Black studies seem best suited to provide these

[66] Robert L. Williams, "Personality, Ability, and Achievement Correlates of Scholastic Activities," JER, 63, No. 9 (1970), 404-406.

[67] Myron Rothbort, Susan Dalfen, and Robert Barret, "Effects of Teaching Expectancy on Student-Teacher Interaction," JEXP, 62, No. 1 (1971), 49-53.

[68] R. Rosenthal and L. Jacobsen, "Pygmalion in the Classroom," AS, 51, (1969), 444-45A. Taken together these studies seem to indicate the need for a collaborator, rather than a dispenser of information via the lecture and recitation convention.

experiences, and instructors who are supportive and collaborative, rather than authoritarian, have achieved the most demonstrable success in developing the student's self-esteem, as he has proceeded at his own pace, in his own way, to achieve his own potential. Although the English curriculum may be flexible, language must be considered central to the learning process, since language is the way a student orders his world and communicates his insights to others; therefore, skills in communication cannot be ignored or neglected. For a black student, particularly, knowledge must have value not only for himself, but for his people, as well. For, as Bruno Bettleheim says, unless education creates a better man, we will continue to have a society as "imperfect" as we now have. He calls for a change "at the core." Perhaps this is education's greatest challenge.[69]

[69]Bruno Bettleheim, "Psychoanalysis and Education," JEP, 77, No. 2 (1969), 84-85.

CHAPTER III

CONCEPTUAL FRAMEWORK AND METHODOLOGY

INTRODUCTION

Students' demands for relevancy in their courses often have been interpreted as meaning that there is a deficiency in the subject matter of a course. When students say that they cannot relate to English Composition, for example, the name of the course is changed, and new texts replace the previous semester's texts. Then after new syllabi and course offerings have been drafted, instructors relax and await (not without trepidation) the advent of an Era of Relevancy. But, unfortunately it never seem to appear.

Irrelevancy, as used by students, seems often nothing more than a synonym for boredom. Boredom, so conceived, is not so much a problem of materials, as one of failure on the students' part to relate to their environment and to other people. This study was undertaken to see if a modified, pragmatic approach to the problem of relevancy in learning might not be effective in the development of behavioral changes contributing to affirmative learning. It was posited that each student's learning experience is discrete and should develop at a singular rate, but that the rate of development was vitally influenced by environment and relationship to the group in which he functioned, as noted in studies by Williams.[1]

[1]Robert L. Williams, "Personality Ability and Achievement Correlates of Scholastic Activities," JER, 63, No. 9 (1970), 401-403; Henrietta Lahaderne and Philip W. Jackson, JEP, 97-101.

STATEMENT OF HYPOTHESES

These hypotheses were developed for the Writing Laboratory study: (1) communication is a process (involving both listening and speaking) that can be facilitated in a permissive, non-punitive learning climate; (2) development of communication proficiency in students must include both affective and cognitive behavioral change; (3) emphasis in this learning climate should be placed on developing a good relationship among participants.

RESEARCH METHODOLOGY AND EVALUATION PROCEDURES

The thirty black freshman students involved in this study were a heterogeneous group with various backgrounds. At the beginning of the school year before they were assigned to classes, they were given tests by the Hampton Institute Testing Bureau, under the direction of Matthew H. Burks, using the California Achievement Test. Test scores were tabulated along with student ages, designated in months, at the time of testing. The students were given raw scores and grade equivalents in reading and language. The language section of the test consisted of 140 items relating to syntax and thirty items relating to spelling. The syntactical elements consisted of forty items concerning capitalization, forty items relating to punctuation, and sixty items relating to word usage. In the spelling format, each item contained four words, plus the word designation, None. The words were numbered 1, 2, 3, 4, and the None designation was

numbered 5. In some of the items (lines), one word was misspelled. In others, no word was misspelled. Directions read that if a word was misspelled, the student should mark its number on the blank to the right of the line, if no words were misspelled, the student should mark 5 at the end of the line. The total number of possible points in the test was 170. Student-answers to questions were checked and weighted so that a grade-level placement could be ascertained. The California Achievement Test was administered again at the end of the academic year as a post-test to assess student-growth for the year.

In addition to this standardized testing, an English Proficiency Test, devised by the English Department at Hampton Institute, was administered to all incoming freshmen (See Appendix F). This test was administered prior to student assignment to classes. Each faculty member in the department was given an equal number, thirty tests, to evaluate. These tests were distributed randomly and no instructor bias was present, since the instructor grading the placement tests had no reason to suspect that he or she would have any of the students (whose papers he had evaluated previously) as members of his class. Although content and mechanics were considered, only a composite rating was given. The scale ranged from 1 - 4. Students who received 4's were considered at the top of the scale and were recommended for advanced placement; English 101 was then waived. The majority of the students, however, received ratings of 1 - 3. These categories for the other

numerical designations were assigned: (1) was given for below grade-level performance; (2) was given for average performance; and (3) was given for superior performance. The entire freshman English class was rated in this way. Six weeks later, as a check on cognitive growth in writing facility, this test (for proficiency) was again administered as a mid-term test. The proficiency test was essay in nature; however, syntactical errors, punctuations and spelling errors were considered in the grading, as indicated above.

Students kept accumulative folders, including all class work and writings that were prepared outside the class. These writings were evaluated with comments and syntactical corrections noted. An Error Chart, similar to the California Achievement Test instrument, was included in their folders (See Appendix B). All assignments were given equal weight and all grades were letter grades; no numerical scores were recorded. The first three essays of the semester (fall) received no grades, merely ✓ for average; - for below average; and + for above average. After this initial period, grades were duly recorded. The folders were evaluated monthly, both qualitatively and quantitatively. Critical reading lists (See Appendix C) and other pertinent data were also placed in these folders. Vocabulary lists were made up according to frequent errors, noted in student writings. These frequent errors were placed on a list that was supplemented by the SRA Vocabulary Lists, the Harbrace Vocabulary Handbook, and Dr. Bergen Evans' Records of College Vocabulary, volumes one through five. Sample vocabulary

lists are in Appendix E.

Affective evaluation procedures, of necessity, were more subjective. Individual student conferences were held the first semester on an average of once every two weeks; the second semester, the over-all conference appointments decreased to an average of one in three weeks, but the attendance and participation of a class selected group of student leaders increased markedly. Students were urged to appear for conferences, but they were not coerced to do so. One of the purposes of these interviews was to assess student development in attitudes toward the instructor, toward the class and in growth of self-concept. These data were recorded, along with other pertinent facts, in a Writing Laboratory Journal. Some interviews, of a controversial nature, were recorded on tape so that the teacher might get, not only feedback, but might be able to use this record later as a means of improving instructional performance. An Affective Inventory Chart (p. 50) was kept for each student monthly with notations entered. Written opinions of the course were solicited at the end of the semester.

During the second semester, as a means of developing group rapport and interaction, Ebony Lagara, a class magazine was published. The idea originated with a small group of seven students, who implemented their idea by choosing a student leader who also served as editor, a student business manager, and an Ad Hoc Committee (including the entire class), grouped into sub-committees, according to their interest, abilities, and expertise.

Another practice effected to bring about good instructor-student relationships (in addition to the testing policy, de-emphasizing of grades, and student mobility practices), was to accept, wherever possible, students' excuses for tardiness and absences, since school policy mandates that freshmen are not to be allowed more than three unexcused absences from class for each semester, and that all absences thereafter must be excused by the Dean of Men, Dean of Women, or the School Physician. This acceptance was one technique the instructor used to reinforce the expectation that the student was worthy of trust, a priority for the development of good self-concept, according to Roth, Delfen, and Barrett's study.[2]

ATMOSPHERE

The environment of the Writing Laboratory must be considered from two aspects: (1) the physical surroundings, and (2) the psychological climate. It was felt that both should exhibit positive qualities in order to encourage, not to inhibit, learning since it had been assumed that both aspects were equally necessary to the affirmative process of learning. The first hypothesis stated that communication can be facilitated in a permissive, non-punitive climate. So the first objective of the instructor was to reduce the anxiety level in the classroom.

[2]Myron Rothbart, Susan Delfen, and Robert Barrett, "Effects of Teaching Expectancy on Student-Teacher Interaction," JEP, 62, No. 1 (1971), 49-53.

PHYSICAL ENVIRONMENT

Aesthetically, the physical features of the room did much to allay apprehension. Wall panels were covered with large floral designs in rose, black, and white. A collage of the world as seen through the eyes of blacks covered the entire back wall of the room, where a blackboard had previously been located. The teacher's desk was placed in the back of the room and used as a table. Ashtrays were provided for smokers. Chair-desks were arranged in a circle, with the instructor occupying a different chair at each class session. No specific seats were assigned to students; they were free to move from place to place in the large group, and to change their seats (thereby changing their companions) in small groups, according to interests and compatibility. It was believed that this practice would help to implement two of the intermediate teacher-goals for students: (1) to be comfortable and at ease within the group, and (2) to accept changes in normal routine with equanimity.

In the instructor's office, adjoining the classroom, were other collages and posters, depicting student interests, along with two desks, a telephone, and audio-visual aids that were accessible to students upon request. They were encouraged to use the visual aids and auditory aids, typewriter, and, on occasion, the telephone. The learning climate was conceived as the chief means of facilitation in the study.

PSYCHOLOGICAL ENVIRONMENT

Certain other supportive attitudinal devices were employed to facilitate learning and to implement the second hypothesis that learning is both an affective and a cognitive process. Grades were de-emphasized.[3] Not only were no grades given for the first three weeks of the semester, but throughout the school year no issue was made if themes were turned in after the assigned date, as long as they were in the student's accumulative folder at the end of each month when they were to be evaluated. Every theme written by a student, had an instructor's comment on it, with praise for some feature of writing, regardless of the general quality of the work. Comments, of necessity, were varied since there were no standards, except individual standards determined by the student's and the instructor's expectations. This was not only an affective procedure, but was designed to implement the cognitive goal of developing each student to his highest potential. Errors were noted on the Error Chart (See Appendix F), and students were referred to remedial materials, for example, specified SRA Albums or specific chapters in Blumenthal's English 3200: A Programmed Grammar for Individualized Instruction. This self-help program was instituted as a means of developing responsibility in the student for his own learning (cognitive goal), and at the same time, for improving his self-concept (affective-goal).

[3]Marx S. Marshall, Teaching Without Books (Oregon: Univ. Press, 1968), passim.

Prior to tests, as a further anxiety-reducing mechanism, students were given information as to the kind of test that was to be given, and the areas of the subject matter that were to be covered. All tests were considered equivalent in value to themes (no threat). Two exceptions to this policy were made. They were the semester final examinations and the Research Paper. These were to be evaluated as one-fourth of the semester's grade.

An effort was made to attain the students' approval which was important since developing a good relationship was hypothesized as being essential to learning.[4]

EVALUATIVE DEVICES AND FACILITATING PROCEDURES

Although these facilitating procedures were all designed to contribute to affective growth, there were specific steps, arranged in a hierarchical pyramid, to evaluate the individual's affective development. (These developmental steps are shown in the Affective Inventory Chart on the next page.) The students were classified into one of six categories: (1) the Non-Receiver (Sleeps in class; pays no attention to directions; turns in no or few assignments); (2) the Absorber (Willing to come to class; watches the SRA Laboratory transparencies; listens, but makes few, if any responses); (3) the Responder (Enters into discussions when asked his/her opinion; answers are usually stereotyped; has few thoughts of his own about the subject);

[4]Boyd R. McCandless, Children and Adolescents: Behavior and Development (New York: Holt, Rinehart & Winston, 1961), pp. 196-197.

(4) the Speaker (Takes part in discussions; has definite point of view; sometimes shows more emotion than thought); (5) the Organizer (Answers with thoughts logically organized; has some consideration for other viewpoints held by members of the class; he is not overly emotional or unduly influenced by the teacher's point of view); (6) the Synthesizer (Knows who he is, where he is going, what he believes and why; is not pushy or aggressive to a fault, nor is he passive; adjusts well to unfamiliar situations).

The instructor's goal was to facilitate the student's movement from whatever category he had been classified originally, to the next level in the hierarchy, realizing that the rate of growth was more significant than the level attained.[5] It was hoped that the students could become cognizant that the class was a participating group that was stimulated and motivated to learn by its members, that communication between each student and his classmates was most important, and that issues and topics to be studied should provide joint adventure, not teacher-dominated activities. The "person-centered" faculty member delineated by Joseph Axelrod as Type E was the model for the teacher.[6] Commitment to learning was considered the highest priority.

During the first semester, especially, creative writing incorporated both diagnostic and therapeutic measures. Every available technique oriented toward removing the threat involved

[5]Joseph Axelrod, "Teaching Styles in the Humanities," ACE, ed. William L. Morris, pp. 38-53.

[6]Joseph Axelrod, pp. 50-51.

AFFECTIVE INVENTORY CHART

1. Non-receiver: Sleeps in class; pays no attention to directions; turns in no assignments or few assignments.

2. Absorber: Willing to come to class, watch SRA Lab, listens but makes few if any responses.

3. Responder: Enters into discussion when asked his/her opinion, answers are usually stereotyped. Has few thoughts of his own about the subject.

4. Speaker: Takes part in discussions; has definite point of view; sometimes shows more emotion than thought.

5. Organizer: Answers with thoughts logically organized; has some consideration for other viewpoints held by members of the class. Is not overly emotional or unduly influenced by teacher's viewpoint.

6. Synthesizer: Knows who he is, where he is going, what he believes and why; is not pushy (aggressive) to a fault, nor is he passive. Adjusts well to unfamiliar situations.

Monthly comments and evaluations:

in exposing an individual's private feelings and thoughts to an audience was utilized to protect the esteem of the inner-directed students. These procedures were used as facilitating devices and as ways to improve student-teacher relationship.

All the practices, formerly mentioned, were designed to influence the students' affective growth: individual conferences, seating flexibility, evaluation practices, and creative writing. Another essential component in the process was the selection of materials that spoke to the needs of the students. The instructor used black literature almost exclusively because it spoke more directly to them than any other kind of writings. If a common ground of understanding and interest were to be established and this was necessary to facilitate communication, then the curriculum had to be student-centered. This objective complemented the third hypothesis that emphasis in a permissive, non-punitive learning climate should be placed on developing a good group relationship among the participants.

The literature became the content around which discussions were held—the context for creativity. One technique used by the instructor was to advance some rather outrageous views, and then to let the class as a whole refute them. Their refutation had to be logical, not emotional. Although the process was designed to encourage the class cognitively to analyze and evaluate, affectively the procedure was another diagnostic tool for the instructor. This attempt to support the teacher's viewpoint in the beginning of the argument, regardless of what it was, would indicate the inner-directed or authoritarian type, while disagree-

ment in different ways would identify the more independent outer-directed students. In these arguments the instructor tried to "cool it," to take an interested, but uninvolved, stance, sometimes absorbing some hostility, when it was deemed that such hostility was a frustration response. The instructor felt that hostility begets hostility and that restraint was a necessary condition to future student-teacher communication.[7]

GROUPING OF STUDENTS

The "B" Group

The plan for grouping was simple. The first semester, the large group, denominated the "B" (big) group consisted of the entire class, which met together once a week (usually the first class day of the week) to work with SRA transparencies. The objective here was not only to work on rhetorical forms and styles, but to emphasize remediation in basic skills. Before the class meeting, the class papers were previewed for diagnostic purposes by the instructor and the appropriate SRA unit was selected for the week. During the second semester the policy was changed and remediation was employed on an individual basis, according to the students' personal needs. This change was adopted to prevent frustration and boredom for the more accomplished writers.

The "S" and "I" Groups

The smaller groups, consisting of four to six students

[7]N. A. Flanders, "Teacher Influence, Pupil Attitudes, and Achievement," (Minn.: Univ. of Minn. Press, 1960), USOE, p. 397.

were designated as the "S" groups. They met the second class period of the week during the first semester. The "S" group was the discussion group and writing group that was always subject to change in membership, as well as in project-determination and unit-choice. An attempt was made to insure group flexibility in as many ways as possible to make up for the inflexible class scheduling practices. The schedule was locked-in to the time honored routine of three classes of fifty minutes each, per week, for three college credits. During the second semester, some "S" groups were released to work independently on projects outside the classroom. As an experiment several "Talked Books" were taped.[8] The "Talked Books" provided a way for a student to evaluate himself as a communicator of oral language, as well as to judge the organization of his thoughts and his effectiveness with an audience.

The third group was the "I" (individualized) group. This was more of a student-to-teacher interview and conference period than a true grouping. The instructor felt that this kind of conference provided an effective means for developing a closer relationship with the student, as well as an effective means for the instructor to grow both professionally and as a human being.

The "S" groups started out with students who were strangers

[8]Walter J. Ong, S. J., "Media Transformation: The Talked Book," CE, No. 3 (1972), 405-410. The tapes were a series of group criticisms of plays that had been recorded earlier: "Wine in the Wilderness," by Alice Childress and "Give Me Five on the Blackhand Side," by Charlie Russell. These plays came from the Black Scholastic Series, ed. by Murray and Thomas (See Book List in appendix). The "Talked Book" was terminology not used at the time, but it seems to have come into favor now, both as an activity and as an expression.

to each other and who desired little social contact with each other. For instructional purposes, this writer tried to group the students according to their career-orientation interests. At Hampton Institute, freshmen declare their majors (which declaration is usually a statement of their field of interest at the time, and is subject to change), and this grouping procedure seemed logical in view of the paucity of knowledge the instructor had concerning the students, at the beginning of the fall semester. The instructor assumed that career-oriented grouping would stimulate conversation that would lead to discussion, and finally, to the meaningful exchange of ideas and viewpoints.

Agreeing with Rosenzweig that the speech-thinker, engaged in conversation with another cannot anticipate what will develop, like the abstract logical thinker who is concerned only with his own thought,[9] and feeling that this kind of sprachdenken or active problem-solving was necessary to live communication, the instructor posited that a certain degree of outer-directed controversy might stimulate an authentic response. The instructor decided, too, that since the purpose for the speaking, listening, and reading activities was to improve prowess in composition, that the entire talking-reading program should be organized around rhetorical strategies of composition. With these two premises in mind, Survival was chosen as the broad unit topic. "Man's Survival as a Moral and Political Animal" became the

[9]Frank Rosenzweig, The Star of Redemption, trans. William H. Hallo (New York: Holt, Rinehart & Winston, 1970), pp. 14-15.

first sub-topic.

At this time, the Southern Governor's Conference was in session (1971), and television interviews were flooding television sets, with such disparate characters as George Wallace, Ted Kennedy, William Buckley, and Angela Davis, and Bobby Seale, soon to be heard from. The differences in speech patterns, gestures, and attitudes were noted and compared later with those of Martin Luther King, George Abernathy, Lyndon Johnson, and others.

Reading selections included Swift's "A Modest Proposal," Poe's "The Cask of Amontillado," Uncle Tom's Children (a short story collection by Richard Wright), Notes of a Native Son and Fire Next Time by James Baldwin, The Street by Ann Petry, Down These Mean Streets by Piri Thomas, and Manchild in the Promised Land by Claude Brown, (See Appendix C). It should be remarked here that each student was asked to select and read three novels a semester and a selection of short stories. The short stories and the novels were selected in the "S" group by the members. If the student did not agree with the group choices, he was allowed to choose his own book (with no restrictions of any kind imposed). Such choices are listed later in this paper as single selections. Other short stories were read: "On Being Crazy," J. E. E. Dubois, "Truant," Claude McKay, "A Summer Tragedy," Arna Bontemps, "The Lynching of Jube Benson," Paul Laurence Dunbar, "Cry for Me," William Melvin Kelley,[10]

10. John Henrik Clarke, ed., American Negro Short Stories (New York: Hill & Wang, 1967).

"Uncle Tom's Cabin: Alternate Ending," LeRoi Jones,[11] The Scholastic Black Literature Series was used as an adjunct to the curriculum throughout the year. With the "Point of View" unit, the book Black Perspectives was used.[12]

Historical perspective helped to create the next rhetorical strategy that included the idea or summary theme. The historical background unit became the Black Heritage and such books as Black Man and the Promise of America,[13] Dark Symphony,[14] and Cavalcade,[15] (using units ordered chronologically) were used as supplementary materials. Short stories again seemed the best medium for actualizing the process. The literature was divided into Pre-Renaissance (1890-1920), the Harlem Renaissance (1920-1940), Assimilation (1940-1950), and Black Studies (1950-1972). Some of the fiction in the "point of view" sequence could also be made use of in historical perspective. For example, "On Being Crazy" could be considered an abolitionist story; "Truant" could be cited as a protest, and Home to Harlem, an exposition of the Harlem ghetto (1928).

[11]Charles L. James, ed. From the Roots (New York: Dodd & Mead, 1967), pp. 341-344.

[12]Alma Murray and Robert Thomas, eds. Black Perspectives (New York: Scholastic Book Services, 1971).

[13]Lottie J. Austin, Louis H. Henderson, and Sophia P. Nelson, Black Man and the Promise of America (Illinois: Scott Foresman, 1970).

[14]James A. Emanuel and Theodore L. Gross, Dark Symphony (New York: Macmillan, 1968).

[15]Arthur P. Davis and J. Saunders Redding, Cavalcade (Atlanta: Houghton Mifflin, 1971).

Rudolph Fisher's "The City of Refuge" was also Renaissance, while "The Goophered Grapevine" by Charles Chestnutt was used as folk tradition.

The Assimilation Period, dated roughly from 1940-1950, was transitional, and much soul-searching and identification went with it. Included were such classics as Richard Wright's Native Son, Ralph Ellison's Invisible Man, and Ann Petry's The Street; short stories like Ellison's "Flying Home," Wright's "Almos' a Man," and Langston Hughes' "Why You Reckon?", Frank Yerby's "The Homecoming," were added along with selections from the Black Literature Series: Major Black Writers. The short stories came from the previously mentioned anthology, From the Roots, and were "I" group undertakings. Individual information-fathering and sharing sessions, they were called. Additional novels read singly were: The Spook Who Sat By the Door, by Samuel Greenlee, The Natural, by Bernard Malamud, A Separate Peace, by Knowles, The Plum Plum Pickers, by James Barrio, The Heart is a Lonely Hunter, by Carson McCullers, Tambourines to Glory, by Langston Hughes, and I Wonder as I Wander, an autobiography of Hughes, Slaughterhouse Five and Cat's Cradle by Kurt Vonnegut, Jr., biographies of Harriet Tubman and Helen Keller, Lord of the Flies, by William Golding, Hobbit, by Tolkein, Blues People, by LeRoi Jones, and To Kill a Mockingbird, by Harper Lee.

The biographical classification included again, Ellison's Invisible Man, Claude Brown's Manchild in the Promised Land, Baldwin's No Name in the Street, Coretta King's My Life with

Martin Luther King, Jr., and the generally popular Autobiography of Malcolm X and Eldridge Cleaver's Soul on Ice. The character sketch served as the vehicle for the writing. In the Scholastic Black Literature Series, The Hero was used.

The "Aesthetic Experience" involved much poetry. Gwendolyn Brooks, Sonja Sanchez, Nikki Giovanni, Mari Evans, Langston Hughes, LeRoi Jones, Don L. Lee became familiar names. Dudley Randall's collection, Black Poets[16] was a supplementary text as was Alan Lomax and Raoul Andul's 3000 Years of Black Poetry.[17] Opportunity was provided for the students to create their own poetry. Incorporated into this aesthetic experience were the creative drama activities. Students acted out scenes, created dialogs and monologs and attended the performances of the Hampton Players. In March (1972), they saw (after reading) The Black Quartette, including "Great Goodness of Life," by LeRoi Jones, "The Gentleman Caller," by Ed Bullins, "The Warning--A Theme for Linda," by Ronald Milner, and "El Hajj Malik," by N. R. Davidson. In May, they witnessed "The Persecution and Assassination of Jean-Paul Marat, as performed by the inmates of the Asylum of Charenton, under the direction of the Marquis de Sade," by Peter Weiss (the English version was by Geoffrey Skelton, and the verse adaptation by Adrian Mitchell). The theme stressed in the latter play was in Weiss's words: "'The conflict between an individualism carried to extreme lengths and the idea

[16]Dudley Randall, ed. The Black Poets (New York: Bantam Books, 1971).

[17]Fawcett Premier Edition, (1970).

of a political and social unheaval.'"[18] The evaluation theme, sometimes called the essay-model, was used as the writing strategy. The underlying concept in the drama activities was similar to that concept used for poetry: the creative listener is as important to a work as the author of the work of art is. The Sea Lab was also used for model purposes.

Some drama reviews were written at this time. Examples are "The Black Quartette," and "Five on the Black Hand Side," or the "Brooks' Liberation," in the Appendix G. Two other collections of plays were used as reference material, they were: Contemporary Drama, edited by Oliver and Sills,[19] and New Plays From the Black Theatre, edited by Ed Bullins.[20]

Although this was a sequenced curriculum, it provided great flexibility. The flexibility was provided by the students' choice plan. They could elect to join the activities of any group ("S" group) in progress, to stay as long as they chose to do so, to read at whatever rate they considered best for them, to participate freely in discussions (or not at all) and to move affectively toward the personal satisfaction in learning that Silberman has found so necessary to the learning

[18]Taken from Program Notes of the Hampton Institute Players (May 1-6, 1972).

[19]Clinton F. Oliver and Stephanie Sills, Contemporary Drama (New York: Scribner's & Sons, 1971).

[20]Ed Bullins, New Plays from the Black Theatre (New York: Bantam, 1970).

process.[21]

A result of the collective class activity was the creation of Ebony Magara, a student generated, edited, and evaluated class project. No attempt was made to make this a literary masterpiece; the purpose of the writing was to release freshmen to communicate freely with each other, without teacher interference. Skill development was conceived as coming from Neill's theory that the more a student writes, the better he writes.[22] Participating in the creative act of writing was considered healthful or therapeutic, as well as developmental, as also suggested by Miller and Guth (See Chapter II). Satisfaction motivation was provided by the students' having an opportunity to do their own thing in their own way.

Much creative writing was done in small groups, inside and outside the classroom. Some class meetings were held in the lobby of the freshman women's dormitory, Virginia-Cleveland Hall, and some in the freshman men's dormitory, James Bryan Hall. Others were held on campus; a few were held in the College Grill. These meetings were an attempt to relieve monotony, to vary the pace of learning, and to assure flexibility. Keltner says that theoretically it is easier to speak with small groups than large ones, that there is more ample "feedback" in this situation,

[21]Charles E. Silberman, "The Remaking of American Education," New Teaching and New Learning: Current Trends in Higher Education ed. G. Kerry Smith (San Francisco: Jossey-Bass, 1971), p. 230.

[22]Jeffrey P. Neill, "Freshman Composition: The 1970's," CCC, 22, No. 5 (1971), pp. 330-338.

whereas in larger groups there is not time for this "feedback," and since each person in the group operates with his own set of symbols, misconceptions can easily occur. Therefore, extrapolating, within certain limits, the smaller the group the more successful the communication.[23]

In small groups, no leaders were assigned, but leaders were accepted as they emerged, according to group-needs at the time.[24] These leaders were changed according to the purpose for which the group organized. The small group was the instrument for directing the participants toward realization of several significant goals. One objective was to develop the confidence of the members of the group in other participants in the group so that all participants might improve their writing as they learned to accept criticism without rancor. Another objective was that the students individually might be better able to assess their own strengths and weaknesses by having a safe, yet valid context for evaluation; a further goal was that the evaluatory process might be one of diffuse responsibility that would allow group-control to operate; the final objective was that the student might be able to mature into self-actualization, whereby he could become a responsible, active, participating member of his small peer group, and subsequently, a responsible contributor to the class as a whole.

[23]John J. Keltner, Interpersonal Speech Communication (Belmont: Wordsworth Publishing Co., 1970), p. 180.

[24]John J. Keltner, pp. 55-57.

Other small group activities, such as the taping of plays, "Five on the Black Hand Side," by Charlie Russell, and "Nine in the Wilderness," by Alice Childress, remedial sessions with the SRA, writing group commentaries on current problems, developing one-act plays, presenting oral reports, writing articles, short stories, and sketches for the class magazine, listening to records, were instituted as means, in a permissive, non-punitive learning climate, to promote both cognitive and affective growth as well as to develop good group relationships.

It seems that the cognitive and affective goals are so interrelated that it is almost impossible to separate them into exclusive categories. Articles in Bloom's Taxonomy seem to support this view as does the ascendant philosophy in humanistic teaching, expressed in Hardison's statement that the humanities are "repositories of ethical and social values."[25]

Currently the thrust of much educational philosophy and experimentation goes toward the concept of "educating for life," rather than education for technocracy. As Taylor says "post modernism in education" concerns itself with examining the connection between education and social change and evaluating its application and results in different situations.[26]

SOURCES OF INFORMATION

The sources of information gathered for this project were

[25] Benjamin S. Bloom, Taxonomy of Educational Objectives (New York: [illegible], 1956), p. 11.

[26] Harold Taylor, Students Without Teachers (New York: Avon Books, 1970), p. 20[illegible].

the students and other reading materials and audio-visual aids furnished by the Freshman Communication Center. The instructor was an additional source as were student writings, student evaluations of the course (as in the form of individual written opinions), a record of attendance, and a student-organized, student-edited class magazine, Ebony Mamba, as well as the evaluative devices previously listed.

DELIMITATIONS

In addition to the limitations stated previously, certain delimitations should be acknowledged. This experiment was the only functioning freshman Writing Laboratory at Hampton Institute; there was only one instructor involved in the process; there were two student assistants directly involved in aiding the instructional work with the [illegible] Laboratory. One of these was a black, female senior student, and the other, an English major, a black male freshman, became an assistant the second semester only. This study does not measure such variables as degree of race prejudice (involving white instructor with all black students), the educational background of the students or their parents. There was no attempt to compare student-teacher relationships or student-group relationships with any other classroom situation. Delimiting, too, is the fact that specific behaviors might have played too significant a part in the overall assessment of affective development, and therefore, have caused some inaccuracies in recording the students' total behavior patterns. Since presently there are no perfect instruments for measuring intelligence, this consideration must be

reflected also in evaluating cognitive growth on standardized tests, like the California Achievement Test. Nevertheless, the hypotheses' validity was supported deductively by the number and variety of evaluatory procedures used; by the heterogeneous grouping of black freshman students of various backgrounds assigned to the Hampton Institute Writing Laboratory according to regular enrollment procedures; and inductively, by the near impossibility of separating the cognitive and affective components in the learning process. The components were so interrelated that the objectives of and procedures used in the cognitive domain were supportive of the affective domain, and conversely, the affective domain nurtured the cognitive. Because of the intrinsic nature of these interrelationships, it would seem that the process of communication is truly one that involves the entire personality of the student, and that growth in one area stimulates growth in the other—particularly if such learning is facilitated by a permissive environment.

CHAPTER IV

ANALYSIS OF DATA AND FINDINGS

RESTATEMENT OF HYPOTHESES

The hypotheses for the Writing Laboratory, as previously stated, were: (1) communication is a process (involving both listening and speaking) that can be facilitated in a permissive, non-punitive learning climate; (2) development of communication proficiency in students must include both affective and cognitive behavioral change; (3) emphasis in this learning climate should be placed on developing a good relationship among the participants, for the Writing Laboratory.

FINDINGS

The findings of the study appear to support these hypotheses. The learning climate appeared to have a significant influence on both the inner-directed and the outer-directed students (especially the poets) who welcomed the opportunity to express themselves. It was not only important but necessary to the inner-directed, who required more privacy. Because of their need for privacy and self-esteem, when the instructor criticized common student errors in themes, the best policy seemed to be to choose submissions from other classes, without readily identifiable authors, since small groups of students could often identify the individuals in the class by incidents revealed in their essays. This exposure could be a source of embarrassment to introverted class members, on occasion, who, according to

McCandless,[1] are often defensive. One highly motivated inner-directed student always submitted her essays, stories or poems with the provision that they be read only by the instructor. Several other students made this request occasionally, and their wishes were always respected.

Perhaps the greatest affirmation of the permissive, non-punitive climate was seen in the creation and publication of the class magazine, Ebony Zagara. Student-organized, compiled, and edited, it was a tribute not only to the permissive climate but to the closeness of the class members' relationships, as well.

The grouping techniques used, especially the "S" (small) groups, served as a matrix for the motivation of students of low self esteem. It was in the "S" groups that much of the poetry was read and discussed. Opportunities were provided for the students to create their own poetry, and Ebony Zagara attests to the success and enthusiasm the students evinced in this endeavor. Another activity evolving from the small groups grew out of the majority-decision to read Margaret Walker's Jubilee. Over half the class read this work, stimulated by their fellow students' recommendations. The process originated when individuals, moving from group to group, communicated their conviction of the value of biographical study to members of their peer groups. The numbers of students reading the work seemed to

[1] Boyd R. McCandless, Children and Adolescents: Behavior and Development (New York: Holt, Rinehart & Winston, 1961), p. 204.

validate the process.

Behavioral Change: During the year, the membership and leadership of the "3" groups changed in several ways. At first, students clustered around other students who shared their attitudes and viewpoints. (This was the initial response to the experiment.) Later the groups became more diversified as the students found the challenge of opposition more rewarding than the assurance of agreement. Another alteration took place in the small groups when several students decided "to move around a little more" to get "a broader perspective." This was sprachdenken in action. The discussions and free mobility allowed students to select interest groups and associations. It became a small step in the writing process to advance to writing interpretations and analyses of the issues discussed. Moral, social, and political criticisms were the result. These interpretations and impressions appeared later in Ebony Lagara, in such writings as "The Dream of a Southern Governor," "Angela Davis Should Never Have Been Tried For Murder," "Rap on Politics," and "Vigger."

Point of view, consistent and inconsistent, became clear as they read and criticized each other's writings ("My Dream House," "Man Is Rooted in Speaking Silence," "Fame and Fortune," "Black Womanhood," "Black Man," and others from Ebony Lagara). They learned to take criticism without rancor and to give criticisms honestly and perceptively.

One of the most meaningful aspects of the importance of affective development and the circular relationship became

clear to the instructor through a narrative instance. In the beginning of the year, the writer, unacquainted with students, decided that a logical "3" grouping procedure should be based on career-orientation. The rationale was that students with the same goals would share common interests. The results of these groupings were something less than satisfactory. It became immediately visible that this procedure was artificial and that some kind of personality-matching would have to replace the career-centered homogeneity. Meaningful communication was at a standstill; what was left was the old bugaboo of vertical speech--student-to-teacher and teacher-to-student communication. All circular response had been turned off and tuned out. The instructor was determined to pursue a wait and watch policy, which was sometimes interpreted as neglect, but was, in reality, an attempt on the instructor's part to move the class away from teacher-centeredness. The process was gradual, since it involved a kind of sparring match in the beginning, as students jockeyed for territorial rights (places) and leadership positions. The editor of Ebony Tamara, for instance, was considered very authoritarian in manner, but as the students recognized his ability and leadership qualities, and he realized their abilities, the situation changed; he became a very popular member of the group and the most respected one, by far. Character traits and personal flexibility appeared to play a decisive role in small group formation. An effective technique, that seemed to stimulate participation in the class, was the instructor's refusal to participate in discussions that centered around problems that

the instructor felt disqualified by sex, age, or ethnic background to participate in. This gave the class an opportunity to unify around its chosen leaders and to see issues from different points of view. The result was the creation of a kind of unity from diversity, an important concept in developing control.

In the "I" (individual) conference with the instructor, the usual practice was for the students to come to the interviews in small groups, but to request private interviews with the instructor. There were exceptions to this procedure: for example, any complaints were always made in "S" (small group) interviews, and occasionally several good friends would share their interview time. But generally, the students seemed to feel a need for privacy when talking about their writings, their progress, and the unavoidable grade situation.

Small group interviews, however, became more frequent as the second semester approached, and a more acceptable procedure in the students' eyes during the second semester. The staff members of Shore Lamara usually came to interviews together. This behavioral change was interpreted by the instructor as an indication of affirmative growth in trust toward the "S" groups, by the individual members of the groups, and as an individual measure of growth in self-esteem.

Although the process of evaluation of writing is obviously generally subjective, there are a few aspects where objectivity is impossible. Cognitively the most frequent writing errors were found in subject-verb agreement, shifts in verb tense, frag-

ments and run-on sentences, diction, spelling, followed closely by pronoun-agreement faults. The gradual elimination of these types of errors was a demonstrable accomplishment, and such improvement constituted a significant factor in the student's maintenance of his grade level throughout the year, or in his gain or loss of the grading scale.

But the total development of students in the Writing Laboratory was a positive illustration of the process of learning. After the initial responses students made (seeking confirmation and assurance from other students sharing their attitudes and viewpoints), expression of diverse attitudes, ranging from Tomism to militancy, developed. This attitudinal expression, together with improvement on a standardized test, on elements of composition, as well as on teacher-made tests and their own compositions showed that growth interpreted as both affective and cognitive behavioral change was a demonstrable reality. The arid desert of conformity and acceptance had become the market place for ideas and values.

ANALYSIS OF NUMERICAL DATA

There were thirty students involved in this study, eighteen females and twelve males, black Americans, with one exception, a Negro from Nigeria who had been in this country for two years. This is not an unusual class grouping at Hampton Institute although there are a few american Caucasians in the student body.

In the 1971 class, as was noted in Chapter III (p. 42),

those receiving a rating of 4 on the English Proficiency Test were advanced as a group to the succeeding English course. There were twenty-five of these students. The remaining students were registered on a chance basis in English sections without regard to ability.

However, the members of the Writing Laboratory averaged slightly below the total freshman class on all standardized entrance tests.

SAT scores for the total freshman class were: females (295 students), 407; eighteen females X-group (Writing Laboratory), 397; males (188 students), 406; twelve males Y-group, 348. (See Tables 1-2, pp. 72-73).

The CAT Reading scores for men and women showed a median score of 12.0; for the X-group, the median was 11.45. The CAT Language test revealed a total freshman median score for 456 students of 11.4; the X-group (30 students) score for the test was 10.6.

The I. Q. median for the total freshman class of 469 students was 112; the median for the X-group of thirty students was 101.

This deviation could not have had an "expectation" effect upon this study because neither the teacher nor the students were aware of it until all the evaluations had been made.

The basic evaluations, insofar as personal growth and competence in the use of language can be measured (by a teacher's judgment and objective testing) exceeded expectations developed for the study. The difference between the grade levels attained

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TABLE 1

STANDARDIZED TEST RESULTS

FEMALES

Code Number of Students	ENTRANCE TEST						POST TEST		DIFFERENCES	
	I.Q.[1]	SAT[2]	CAT READING[3]		CAT LANGUAGE[4]		CAT LANGUAGE		CAT LANGUAGE	
			Grade Level	Percentile	Grade Level	Percentile	Grade Level	Percentile	Grade Level	Percentile
1x	97	300	11.6	34	8.0	2	9.5	7	1.5	5
2x	104	310	10.3	14	10.2	14	12.4	46	2.2	32
3x	99	300	11.3	27	14.5	79	14.6	79	0.1	00
4x	102	403	13.0	58	12.2	42	14.1	73	1.9	31
5x	97	352	11.7	34	10.1	12	12.2	42	2.1	30
6x	98	340	9.9	12	9.4	7	10.2	14	0.8	7
7x	98	345	10.8	21	10.6	18	13.7	70	3.1	52
8x	107	420	11.4	27	10.5	16	12.5	50	2.0	34
9x	105	420	13.4	66	11.8	35	12.9	54	1.1	19
10x	119	440	14.2	82	13.5	66	14.1	79	0.6	13
11x	110	390	12.4	46	12.4	46	13.9	70	1.5	24
12x	106	390	12.4	46	9.4	7	12.9	54	3.5	47
13x	100	360	11.1	24	11.6	34	12.7	50	1.1	16
14x	89	330	10.4	16	9.6	8	11.0	24	1.4	16
15x	124	483	14.0	76	14.1	71	14.4	73	0.3	2
16x	117	376	11.8	34	10.9	24	12.2	42	1.3	18
17x	93	280	10.3	14	11.0	24	12.6	50	1.6	26
18x	117	556	14.1	79	12.1	42	13.7	66	1.6	24

[1] Otis (Gamma) Mental Ability Test

[2] Scholastic Achievement Test (verbal)

[3] California Achievement Test for Reading

[4] California Achievement Test for Language

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TABLE 2

STANDARDIZED TEST RESULTS

MALES

Code Number of Students	ENTRANCE TEST						POST TEST		DIFFERENCES	
	[1] I.Q.	[2] SAT	[3] CAT READING Grade Level	[3] CAT READING Percentile	[4] CAT LANGUAGE Grade Level	[4] CAT LANGUAGE Percentile	[4] CAT LANGUAGE Grade Level	[4] CAT LANGUAGE Percentile	CAT LANGUAGE Grade Level	CAT LANGUAGE Percentile
1y	97	304	10.4	16	9.6	8	11.1	24	1.5	16
2y	116	348	12.7	50	13.5	66	12.9	54	-0.6	-22
3y	99	310	10.3	14	9.2	5	9.6	8	0.4	3
4y	111	378	12.8	58	11.3	27	10.1	12	-1.2	-15
5y	95	327	9.1	2	8.1	2	11.4	30	3.3	28
6y	98	352	13.1	58	11.9	33	12.8	45	0.9	7
7y	102	352	11.5	30	9.8	10	10.0	12	0.2	2
8y	98		10.2	14	10.1	12	12.2	42	2.1	3.0
9y	106	360	10.8	21	12.2	42	12.3	42	0.1	0
10y	98	298	11.2	24	6.5	1	8.3	2	1.8	1
11y	94	350	11.6	34	7.8	1	13.5	66	5.7	65
12y	105	455	12.8	64	10.6	18	11.8	38	1.2	20

[1] Otis (Gamma) Mental Ability Test

[2] Scholastic Achievement Test (verbal)

[3] California Achievement Test for Reading

[4] California Achievement Test for Language

in the pre and post CAT Language tests indicates that the mean difference for the eighteen women was 1.54, and for the men, 1.28; while the mean difference for the class as a whole was 1.46.

The second basic evaluation was the rating attained on the Affective Inventory Chart on page 50. The women advanced an average of 1.67 steps on the hierarchical pyramid scale and the men advanced 1.75. This was an average gain for the class of 1.70. (See Tables 3-4, pp. 75-76).

Graphs (pp. 77-80) show the performance of the individuals on the standardized tests, the growth made, and the ratings and grades assigned by the teacher.

The coefficient of correlation between the final grade for the second semester and final affective growth rating for both men and women was found to be .667, which is significant at the .01 level. The coefficient of correlation for the women was .702, the coefficient for the men was .661. The coefficient of correlation between the final affective growth rating and the grade level attained in the post test was .53 for the women, which is significant at the .05 level and -0.0619 for the men, which, of course, is insignificant.

Because of the various ways in which reading bore on this study, the coefficients of correlation were obtained between the CAT Reading Test scores and the instructor's grades for the two semesters. The first semester showed a correlation of .579 for the women and .473 for the men. The second semester showed .501 for the women, and .456 for the men. These figures indicate

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TABLE 3

TEACHER ASSIGNED EVALUATIONS

FEMALES

Code Number of Students	FIRST SEMESTER			SECOND SEMESTER		
	Grade	Initial Affective Rating	Affective Growth	Grade	Affective Growth	Final Affective Growth
1x	C	2	0	B-	0	2
2x	C	2	1	B-	1	4
3x	B	4	1	B	1	6
4x	B	5	1	B+	0	6
5x	B	5	1	B	0	6
6x	C	2	0	C+	1	3
7x	B	3	1	B	0	4
8x	B	3	1	B	0	4
9x	C	1	1	B-	2	4
10x	A	3	1	A	2	6
11x	C+	2	1	C+	1	4
12x	C	3	1	C+	0	4
13x	B	3	1	B	1	5
14x	C	3	1	B	1	5
15x	B	4	0	B	0	4
16x	B	3	1	A	2	6
17x	C	3	1	B	2	6
18x	A	4	0	A	2	6

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TABLE 4

TEACHER ASSIGNED EVALUATIONS

MALES

Code Number of Students	FIRST SEMESTER			SECOND SEMESTER		
	Grade	Initial Affective Rating	Affective Growth	Grade	Affective Growth	Final Affective Growth
1M	C	2	0	C	1	3
2M	B	2	0	C	0	2
3M	C	2	0	C	1	3
4M	C	2	0	C	1	3
5M	C	2	2	C	1	5
6M	B	3	1	B	1	5
7M	B	3	1	B	2	6
8M	C	3	1	C	2	6
9M	C	2	0	C	1	3
10M	C	2	1	C	1	4
11M	C	2	0	C	1	3
12M	C	3	1	B	2	6

GRAPH 1

STANDARDIZED ENTRANCE TEST RESULTS

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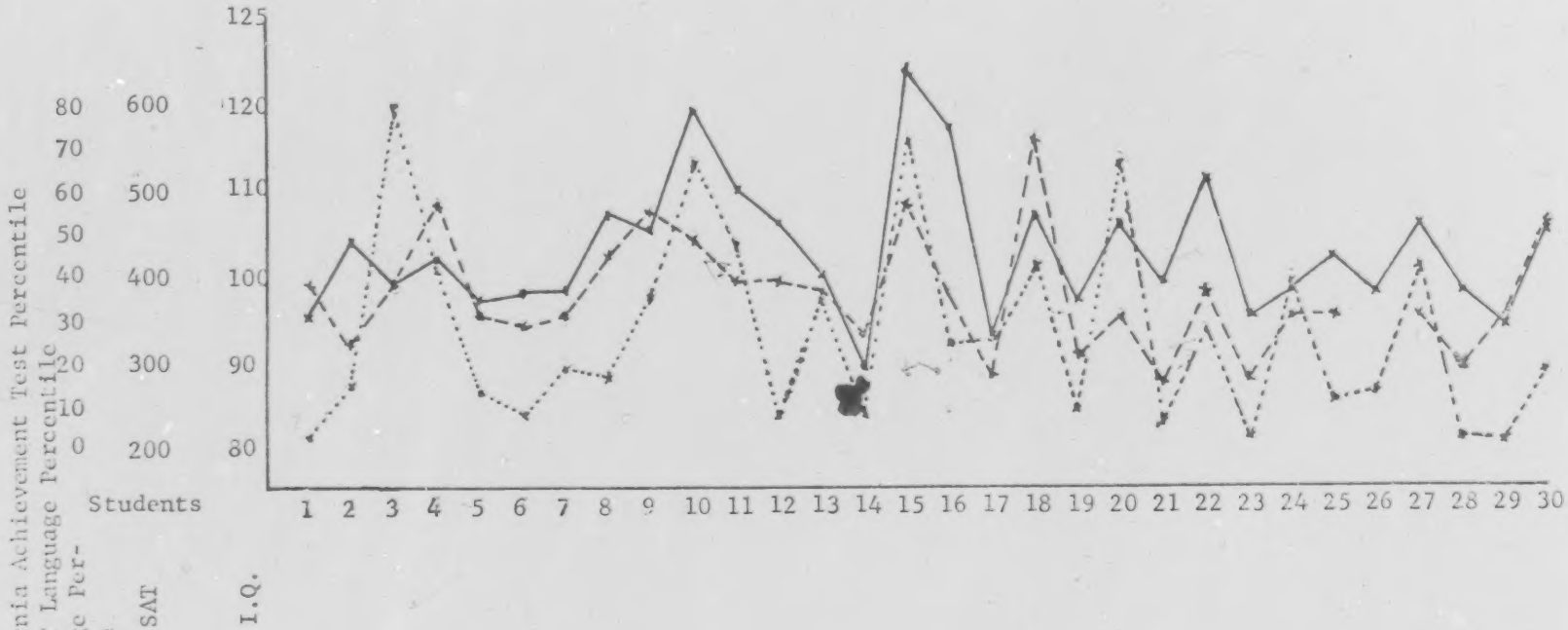

1. See Tables 1 and 2

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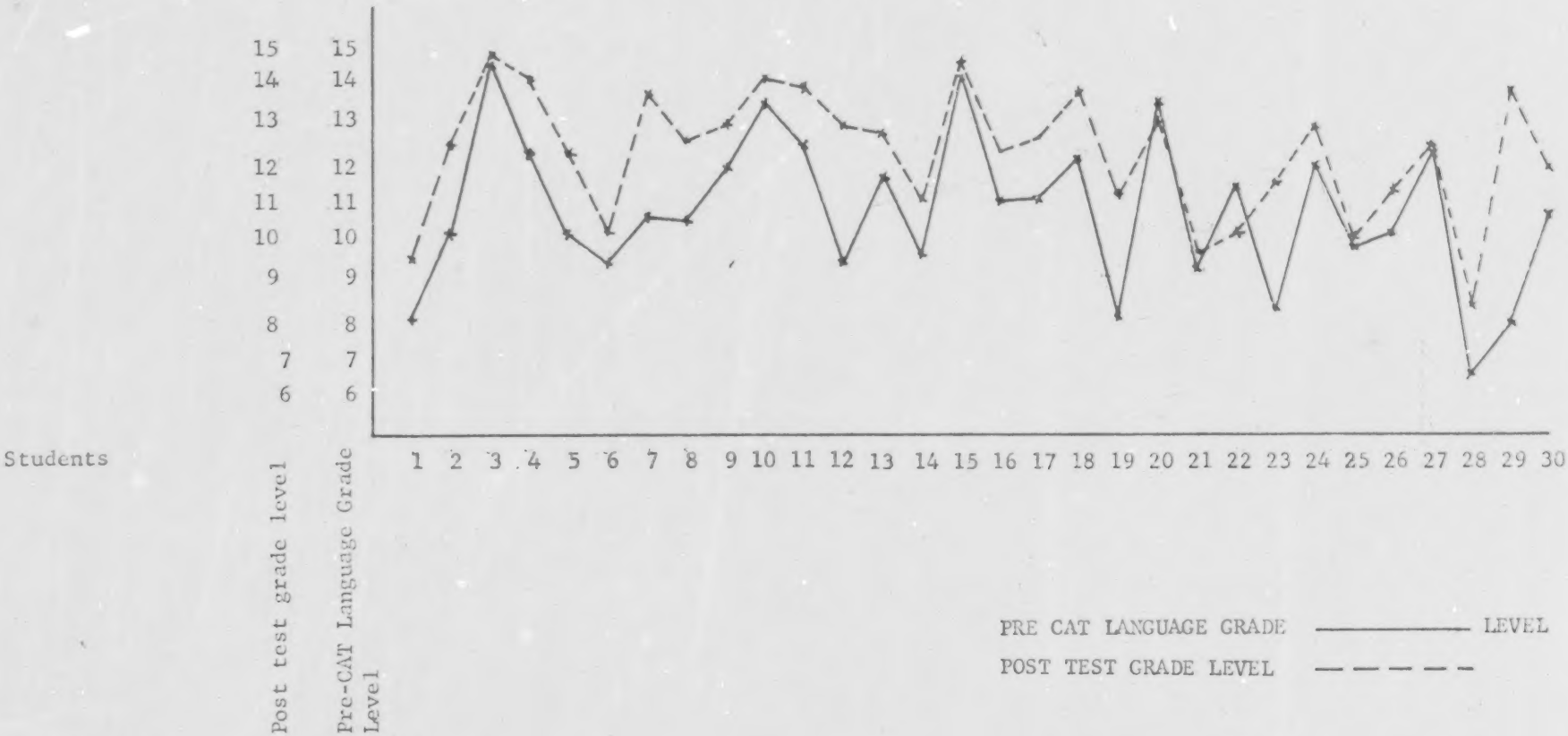
GRAPH 2

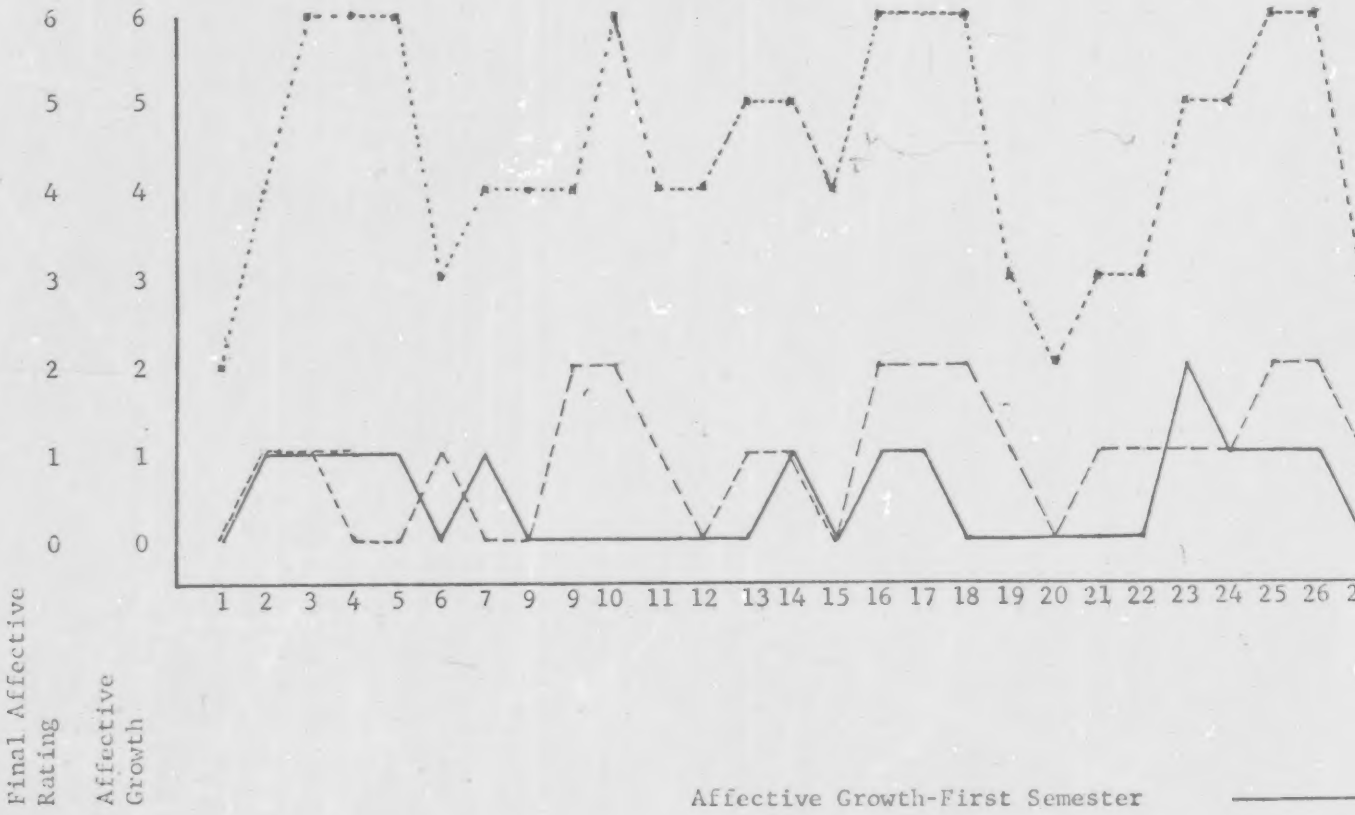
GRADE LEVELS ON PRE AND POST CAT LANGUAGE TESTS [1]



[1] See Tables 1 and 2

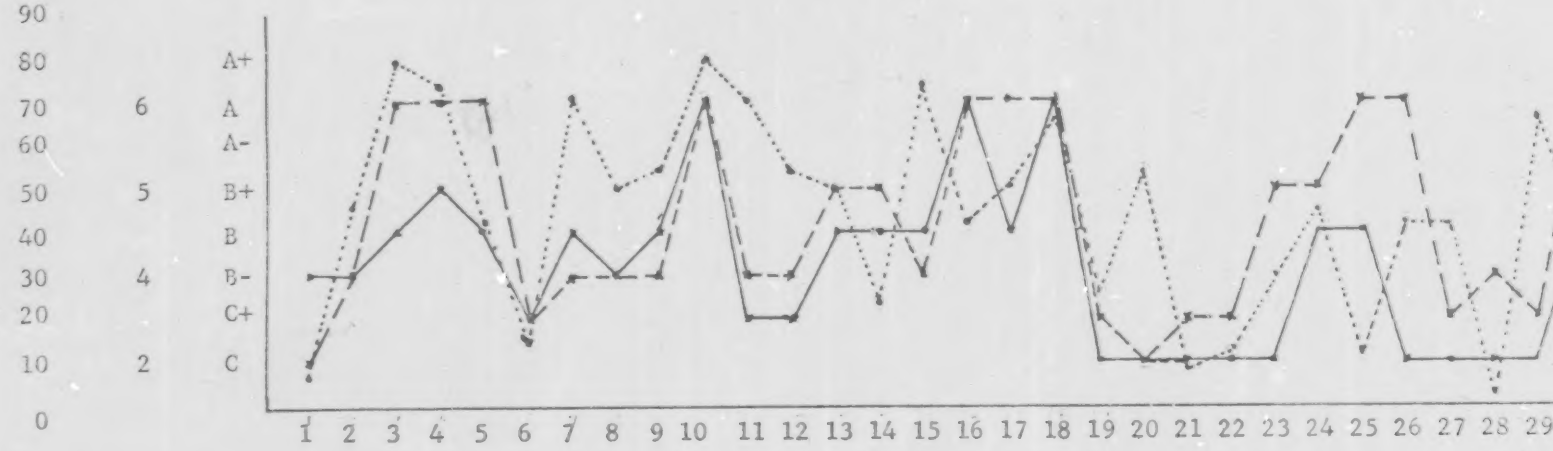
GRAPH 3

AFFECTIVE GROWTH FIRST AND SECOND SEMESTERS AND FINAL AFFECTIVE RATING[1]



1. See Tables 3 and 4

GRAPH 4 FINAL GRADE AND AFFECTIVE RATING PERCENTILE ON CAT LANGUAGE TEST [1]



Students
1-18 female - 19-30 male

Percentile

Final Affective Rating

Final Grade

Second semester final grade ————————

Final Affective Rating — — — — —

Percentile on California Language Post Test .....

[1] See tables 1, 2, 3, 4.

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a positive relationship although not a significant one in the case of the male students.

All in all the results indicate that substantial growth was made by the students in total development. Both cognitively and affectively they made positive, demonstrable changes in behavior.

CHAPTER V

GENERAL CONCLUSIONS

Objectives

The general objective of the study was to see if in a permissive climate of learning, the interactions and dynamics of the peer group could effect significant changes in both the cognitive and affective learning of thirty black students, heterogeneously grouped by regular enrollment procedures, in a Freshman Writing Laboratory, during the 1971-1972 academic year, at Hampton Institute, Hampton, Virginia.

In the affective domain, the goal was to take the student from his or her present stage of maturation and to foster growth in personality so that the student might become an aware, self-accepting, contributing member of his peer group, realizing that even in a low-level anxiety climate, each individual's contribution would vary quantitatively and qualitatively. For the criterion and evaluation of this study, affectively, it was posited that a change of one level (as noted on Affective Inventory Chart, p. 50) upward in the hierarchical pyramid would constitute satisfactory growth.

The more specific aim of cognitive learning in the Writing Laboratory was to try to raise each student's level of proficiency by one year's growth, as measured by the California Achievement Test for language evaluation.

Findings

In the X-group there was a mean cognitive growth of 1.2

for the men and 1.54 for the women; and 1.46 for the mean total class growth. A mean affective growth of 1.67 for the women and 1.75 for the men was noted, as was a 1.70 mean for the class as a whole. These scores excelled the criteria that were set up for the Writing Laboratory as evidence of satisfactory performance, affectively and cognitively.

The Writing Laboratory, with its circular relationships was deemed successful. It provided an avenue for joint undertaking, as judged objectively by the California Achievement post-test. The total compositional skill learnings surpassed expectations and more than fulfilled the general objectives.

While this investigator made every effort possible to adjust to the needs and to encourage each individual to attain his or her potential, the final conviction held by the investigator is that no one environment answers the needs of all students.

SUGGESTIONS FOR NEEDED RESEARCH

Projections for future research: A careful reporting of a number of case studies with the same environment might furnish a welcome source of informative findings and procedures for inexperienced instructors in today's democraticized educational environment. These various instructors, making experimental studies under a variety of circumstances, could provide a reservoir of data which later could be categorized and analyzed collectively to establish helpful procedures and to lend insights so badly needed in dealing with diversity of students and their various problems in today's world.

A testing program that strives to reform standardized evaluations that are unfair or invalid when testing minorities is needed. If reformation is unsuccessful, then new testing programs that incorporate new and better approaches to evaluation must be found.

Investigation into the problems of cross-cultural barriers, that exist between students of one race and teachers of another, needs to be carefully and painstakingly explored. Approaches to these ethnic barriers, incorporating facilitating practices and procedures, are priorities if an acceptable answer to the problem of satisfactory relationships is to be discovered.

Much work has already been done in the subject area of the varying responses of males and females in carrying out assignments in oral and written composition; however, there is still need for careful identification of elements in the learning climate which affect the sexes differently, with a view to providing the atmosphere most conducive to optimum fulfillment of each sex's potential.

The most significant find of this study supporting the hypothesis was that affective growth appears to be a concomitant of cognitive growth, and it is the belief of this investigator that no lasting personal realization or actualization is possible unless both components of the learning process are developed. The learning climate involved in this development should be a fundamental concern of all educators and a vital problem for further educational research.

APPENDIX C

DUPLICATED MATERIALS RELATED TO READING PROGRAM

N E G R O

JAMES BALDWIN

NOTES ON A NATIVE SON
BLUES FOR MISTER CHARLIE
GO TELL IT ON THE MOUNTAIN

CLAUDE BROWN

MAN CHILD IN THE PROMISED LAND

RALPH ELLISON

INVISIBLE MAN

LANGSTON HUGHES

I WONDER AS I WANDER

RICHARD WRIGHT

NATIVE SON
UNCLE TOM'S CHILDREN

O R I E N T A L

LIN YUTANG

THE IMPORTANCE OF LIVING

H I S P A N I C

PIRI THOMAS

DOWN THESE MEAN STREETS

J E W I S H

BERNARD MALAMUD

THE FIXER
THE NATURAL

PHILIP ROTH

GOODBYE COLUMBUS

I N D I A N

N. SCOTT MOMADAY

HOUSE MADE OF DAWN

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"Letters from a Journey," in Soon One Morning, ed. by Herbert Hill. New York: Alfred A. Knopf, 1968.

Letters from a Region of My Mind," in The Oxford Reader, by Frank Kermode and Richard Poirier. New York: Oxford University Press, 1971.

"Come Out the Wilderness," in From the Roots, ed. by Charles L. James. New York: Dodd, Mead and Company, 1970.

"Notes for a Hypothetical Novel," in Major Black Writers, ed. by Alma Murray and Robert Thomas. New York: Scholastic Book Services, 1971.

Gwendolyn Brooks:

"We're the Only Colored People Here," in Best Short Stories by Negro Writers, ed. by Langston Hughes. Boston: Little, Brown and Company, 1967.

"A Song in the Front Yard," in A Reading Apprenticeship, by Norman A. Brittin. New York: Holt, Rinehart and Winston, 1971.

"The Mother,""A Song in the Front Yard," When You Have Forgotten Sunday: The Love Story,""The Sundays of Satin-Legs Smith," five poems from Annie Allen, in Soon One Morning, ed. by Herbert Hill. New York: Alfred A. Knopf, 1968.

Countee Cullen: "Incident," in Now, ed. by Russel Bowen. California: Wadsworth Publishing Company, 1969, and All Those Voices, by Charlotte L. Greenspan and Lester M. Hirsch. New York: MacMillan Company, 1971.

"Yet Do I Marvel," "Heritage," "For a Poet," "For a Pessimist," "For John Keats," "For Paul Lawrence Dunbar," "She of the Dancing Feet," "Counter Mood," "Song in Spite of MYself," "Nothing Endures," "Magnets," "To France," "Scottsboro, Too, Is Worth Its Song,","Sonnet: What I am saying now was said before...","Sonnet: These are no wind-blown rumors, soft say-sos..." in Dark Symphony, ed. Emanuel and Gross. New York: The Free Press, 1968.

Ossie Davis: "The Wonderful World of Law and Order," "Our Shining Black Prince," in The Black Hero by Alma Murray and Robert Thomas. New York: Scholastic Book Services, 1971.

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Owen Dodson: "Come Home Early. Chile," in The Best Short Stories by Negro Writers, ed. Langston Hughes. Boston: Little, Brown and Company, 1967.

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"A Summer's Reading," in Now by Russell Bowen, California: Wadsworth Publishing Company, 1969.

N. Scott Momaday:

Excerpt from House Made of Dawn in All Those Voices by Charlotte L. Greenspan and Lester M. Hirsch. New York: MacMillan Company, 1971.

Dudley Randall:

"The Southern Road," "Booker T and W.E.B.,", "Perspectives," "To the Mercy Killers," in Dark Symphony, by Emanuel and Gross. New York: The Free Press, 1968.

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6.

Phyliss Wheatley: "On Being Brought From Africa to America, in Major Black Writers by Murray and Thomas, New York: The Scholastic Book Services, 1971.

Richard Wright: "Almos' A Man"in Best Short Stories by Negro Writers and From The Roots.

"Long Black Song" in The Rebel

"The Ethics of Jim Crow Living" in Towards the New America.

"Distrust" (Excerpt from Native Son)in The Black Hero.

"The Man Who Lived Underground" (Commentary) in Eleven Modern Short Stories ed. by Leo Hamalian and Edmond L. Volpe. New York: G. P. Putnam's Sons.

"Psychological Reactions of Oppressed People"in Viewpoints fro Black America.

"The Man Who Killed a Shadow," and "The Ethics of Living Jim Crow," Dark Symphony.

"Big Boy Leaves Home"in From The Roots.

"The Man Who Saw the Flood" in Major Black Writers.

"Black Boy" in Oxford Reader.

READING LIST

BOOKS	AUTHORS
Dead Piano	Henry Van Dyke
Miss Muriel and Other Stories	Ann Petry
This Earth, My Brother	Kofi Awooner
Raise,Race,Rags,Raze	Immau Amiri Baraka
On Our Terribleness	" " "
Touching:The Human Significance of the Skin	A. Montagu
A Rap on Race	Margaret Mead & James Baldwin
Jubilee	Margaret Walker
Growing Up Black	David Jay (Autobiography)
The Life of Harriet Tubman	Ethel Waters
His Eye Is On The Sparrow	Kurt Vonnegut,Jr.
Slaughterhouse Five	" "
Cat's Cradle	" "
God Bless You, Mr. Rosewater	Richard Wright
The Stranger	Jacqueline Suzanne
Valley of the Dolls Revisited	Alduous Huxley
Brave New World	" "
Brave New World Revisited	Tolkein
The Rings (Series)	Carlino
The Brotherhood	Tease
Honor Thy Father	George Orwell
1984	Claude Brown
Manchild in the Promised Land	James Baldwin
The Fire Next Time	Piri Thomas
Down These Mean Streets	Ann Petry
The Street	Mario Puzo
The Godfather	Shakespeare
King Lear	"
Othello	"
Anthony and Cleopatra	"
Coriolanus	Eldridge Cleaver
Soul on Ice	Howard Griffin
Black Like Me	Rachel Carson
The Edge of the Sea	Ernest Hemingway
Islands in the Stream	Lerone Bennett, Jr.
The Black Mood	Erich Fromm
The Heart of Man	" "
The Art of Loving	William Faulkner
The Reivers	Sammy Davis
Yes, I Can	Frederick Douglass
My Life, My Bondage, My Freedom	Booker T. Washington
Up From Slavery	Langston Hughes
Tambourines to Glory	Martin Luther King,Jr.
Strength to Some	Kythe
Willie Mays	Ann Moody
Coming of Age in Mississippi	Eudora Welty
Losing Battles	Emily Dickinson
After Great Pain	Irving Wallace
The Man	

READING LIST

BOOKS	AUTHORS
Profiles in Courage	J. F. Kennedy
To Be Black, Gifted and Beautiful	Lorraine Hansbury
Diary of a Young Girl	Ann Frank
Exodus	Uris
Birdman of Alcatraz	Gaddis
The Plum Plum Pickers	James Barrio
Five Plays by Langston Hughes	Webster Smalley, ed.
The Long Dream	Richard Wright
Bloodline	Ernest Gaines
3000 Years of Black Poetry	Alan Lomax & Abdul Raoul, eds.
The Immense Journey	Loren Eiseley
The White Pony	Robert Payne, ed.
The Rubaiyat of Omar Khayyam	Jerome Buckley, ed.

ELEMENTS OF POETRY

I Connotation - Denotation

II Imagery
- A. The visual sense (sight)
- B. The aural sense

II Imagery
- A. The visual sense (sight)
- B. The aural sense (hearing)
- C. The refactory sense (smell)
- D. The tactile sense (touch)
- E. The thermal sense (heat)
- F. The kinesthetic sense (motion)

III Figurative language
- A. Nature and function of figures
- B. The anatomy of figures
- C. Kinds of figures
  1. Simile
  2. Meraphor
  3. Personification
  4. Metonymy
  5. Synechdoche
- D. Effectiveness of figures
  1. Aptness
  2. Freshness
  3. Appropriateness
  4. Naturalness

IV Rhythm

V Sound
- A. Repeated
- B. Suggestive

VI Structure

ELEMENTS OF FICTION

I. Revelation of character
   A. Characterization by the reactions of other characters
   B. Characterizations by externals
      1. Physical appearance
      2. Surroundings
   C. Characterization by speech
   D. Characterization by action
   E. Characterization by the author's statement
   F. Characterization by revelation of a character's thoughts
      1. Interior monologue
      2. Stream of consciousness

II. Function of Characters
   A. To round out the picture
   B. To help or hinder the central character
   C. To serve as confidant to the central character
   D. To serve as a contrasting character or foil to the central character

III. Plot
   A. Kinds of plot
      1. One individual against another
      2. An individual against a group
      3. An individual against nature or against his social and economic environment
   B. Course of the plot or conflict
      1. Exposition
      2. Complication
      3. Climax
      4. Denoument or resolution

READING CLINIC
Hampton Institute

OUTLINES FOR REPORTS ON POEMS, NOVELS, AND PLAYS

A. FOR THE STUDY OF A POEM

A. The Poet

1. What does the poem tell you about the poet?
2. Does anything in the poet's life and background throw light upon his poem?
3. Is this poem like others by the same poet?
4. Is this poem like others by other poets?

B. The Poetic Experience

1. What is the subject of the poem?
2. From what point of view is the subject treated?
3. In what mood has the poet approached the subject?
4. In what way is the poetic view of the subject original?
5. How has the poem affected you?
6. What has the poem added to your knowledge of life?

C. Language

1. What words and phrases in the poem stir your imagination most?
2. What appeal is made to your sense of sound?
3. What appeal is made to your sense of sight?
4. What appeal is made to your sense of touch, taste, and smell?
5. What use is made of proper names?
6. How are figures of speech used in the poem?

D. What do you like best about the poem?

B. FOR THE STUDY OF A NOVEL

A. Life in the Novel

1. What part of life has the novelist chosen to present?
2. What kind of people does he present?
3. How much do we know about them?
4. Could the story have been told from another angle?
5. What did the novel give you in return for the time which you spent upon it?
6. Is the novel like any other which you have read?
7. Would the novel repay a second reading?
8. To what sort of person would you recommend it?

B. The Author

1. What does the book tell you about the author?
2. In what is he most interested?
3. Can you find a reason for this interest in his life or his background?
4. Is the author interested in what people are?

READING CLINIC (con't)

5. Is he interested in what they do?
6. Is his knowledge of life broad?
7. In what spirit does he interpret life, i.e., is he kindly, tolerant, harsh, cynical, sympathetic, detached?
8. Have you ever read any other novel by the same author?
9. Does that throw any light upon this?

C. The Novelist's Art

1. The plot
   a. Where does the story begin?
   b. Where does it end?
   c. How does it reach the end?
   d. Does the author do anything to maintain your interest as you read?
   e. What are the most important events?
   f. Can you see any reason for their importance?
   g. How does the author let you know the passage of time?
   h. How did you find out in the beginning what you needed to know?
   i. Did the author make any preparation for the end?
   j. What makes things happen?
   k. Is anything left unaccounted for?

2. The characters
   a. Who are the important characters?
   b. Who are the less important characters?
   c. Why are some more important than others?
   d. Of what use are the less important characters?
   f. Do you like them as people?
   g. What have they added to your life?
   h. How has the author helped you to know them?
   i. What has he left untold?

3. The setting
   a. Where does the story take place?
   b. How does the author let you know about the setting?
   c. Does the setting play any part in the story?
   d. Have you ever seen a place like the setting?
   e. Would the story have been the same in another setting?

C. FOR THE STUDY OF A PLAY

A. The influence of the Theater

1. For what kind of theater was the play intended?
2. For what kind of audience?
3. For what kind of actors?
4. What demands are made upon the reader's imagination?

B. The Dramatic Material - The playwright's conception of "dramatic material"

1. conflict (Brunetiere)
2. crisis (Archer)

C. The Structure

1. How does the play differ from a novel based upon the same material?

READING CLINIC (con't)

C.

2. What dramatic type does the structure most nearl resemble?
   a. Greek
   b. Elizabethan
   c. Episodic
   d. Lyrical

D. The Plot

1. What is the story of the play?
2. What is the relation of the actor to the story?
3. How is the information conveyed to the reader?
4. How is the reader's interest maintained?
5. What does the plot add to your knowledge and understanding of life?

E. The Characters

1. Who are the chief characters? What part do they play in the story?
2. Who are the minor characters? What part do they play in the story?
3. By what means are the characters presented?
4. What characters unfold as the play develops?
5. What characters remain static?
6. What characters are most interesting to you?

F. The Dialogue

1. What special qualities do you notice in the speech of the characters?
2. What use is made of soliloquy and aside?
3. What portions of the dialogue are of special interest to you?

BASIC QUESTIONS
FOR
REPORTS ON PRODUCTIONS OF THE HAMPTON PLAYERS

I. Full title, author, classification

II. Background
   A. Time period (historical, contemporary, futuristic)
   B. Situation at opening of play (to be compared and contrasted later with final resolution or projection)

III. Setting (includes costuming, scenery, lighting, music)

IV. Movement (include characters and setting in pace of the drama)

V. Outstanding Character Portrayals (impressive or depressing, as case may be.)

VI. Dialog (realistic, euphemistic, suitable/unsuitable to general tenor of play)

VII. Audience addressed ; audience reactions

VIII. Theme of Drama or other Unifying Device (as it actualizes II-B)

IX. Over-all impression of entire production

Tl. - Title
Aut. - Author
Com. - Comments

1. excellent
2. good
3. average
4. fair
5. poor

READING RECORD

TITLE: _____

AUTHOR: _____

COMMENTS: _____

TITLE: _____

AUTHOR: _____

COMMENTS: _____

TITLE. _____

AUTHOR: _____

COMMENTS: _____

TITLE: _____

AUTHOR: _____

COMMENTS: _____

TITLE: _____

AUTHOR: _____

COMMENTS: _____

TITLE: _____

AUTHOR: _____

COMMENTS: _____

TITLE: _____

AUTHOR _____

COMMENTS: _____

APPENDIX D

SUGGESTIONS FOR ORGANIZING RESEARCH PAPER OR REPORT

STUDY IMPROVEMENT WORKSHOP

ORGANIZATIONAL SKILLS: Handling a Research Theme or Report

Overview

Writing a good factual composition involves the use of superior thinking skills with clear purposes, adequate background of experience, mastery of all basic language abilities, and well-organized usage of high level language techniques. It does not sound easy, does it? It is not particularly easy, nor is it probably as difficult as it often is made to sound. Consistently following a thorough plan, modifying it where necessary to better fit a specific case, will allow a better job to be done with better understanding and much less wasted time and effort.

The following is such a plan. The major steps, in order, are (a) selection of problem, (b) construction of general questions, (c) location of source materials, (d) free flow of ideas, (e) preliminary organization and note-taking, (f) organization and construction.

One point is especially important: to get started as soon as the assignment is made and follow-through systematically.

I. Selection of Problem
   A. Purposes
      1. What general interests of your own will you satisfy?
      2. For what specific purposes will you use the information you obtain? (your own; your instructor's; your supervisor's)
      3. What information do you already have that may be pertinent?

   B. Limitations and Statement
      1. In what general area is the problem?
      2. How may the problem be specifically stated?
      3. Into what sections may the problem be broken down?

II. General Questions to Answer in Writing
   A. What are my general and specific purposes?
   B. What specifically is the problem (statement)?
   C. What sub-problems will need to be answered?
   D. What people, textbooks, reference books, journals, magazines, radio and T.V. programs, etc. may be used as sources of information and opinion about the problem?

III. Specific Identification and Location of Source Materials
   A. Identification
      1. List each source completely on a 3 x 5 or 5 x 8 card
      2. Group cards into types as II, D.
   B. Location
      1. For each source, determine best time and place for use.
      2. List this information on each card.

IV. Free Flow of Ideas

A. Background and purpose

By this time, you should have thought of several things you have experienced and learned that are associated with the problem. This information can be very valuable; use it.

B. Technique (10-20 minutes)

1. Sit back, relax and "think" the statement of the problem.
2. Let all experiences, ideas, facts, opinions in any way related to the topic come to mind
3. Jot them down as they come to you.
   a. Use phrases, key words, names, etc.
   b. Avoid writing complete statements or trying to organize in any way.
4. When you "run out" of ideas (but be sure to give yourself enough time to get a good start,) review your jottings. What do you have?
   a. Cross out those that are obviously not useful in this instance.
   b. Try to group the rest: are there 3 to 5 main ideas under each of which you could list several items? Do this.
   c. This should give you a possible breakdown of major areas, important points, and organization of your problem.

V. Preliminary Organization and Note-Taking

A. Make a two-point outline of the results of your Free Flow of Ideas.

B. Arrange bibliography-resource cards in relation to the outline.

1. Skim resource material
2. Take notes on each resource item
   a. Note, clearly and briefly, only important ideas and facts.
   b. Take notes on same size cards as "bib" cards, noting source at top of each.

C. Skim notes; reorganize in terms of outline.

1. Jot down any perplexing personal ideas that occur to you.
2. Note separately words, phrases, facts and ideas that might be important; use dictionary, thesaurus, other references to determine if they would be worthwhile using.
3. Be sure to have a complete bibliographic reference after each item quoted directly.

VI. Organization and Construction

A. From organized notes and preliminary outline, make a 2 - or - 3 point outline.

B. Write rough draft following points in outline.

1. Introduce your paper with a clear statement of the problem and something of its significance (about a paragraph).
2. Build a paragraph for each major point.
3. Say exactly what you mean clearly and concisely.
4. Do not avoid words because they might be difficult to spell - try them anyway, but check them in a dictionary.
5. If unsure of specific usage of some words, check in dictionary and/or a thesaurus.
6. Submit rough draft and outline to instructor or supervisor for checking.

C. Read carefully returned rought draft.
   1. Learn and use proper spelling where indicated.
   2. Note and use suggestions regarding style, organization, etc.
D. Write in final form, including suggested changes.
E. Put aside for 24 hours, then have someone else proofread it.
F. Then proofread it yourself carefully at this time:
   1. For spelling and typographical errors
   2. For style and organization

Note: This activity will give the opportunity of "pulling together" - integrating - many valuable reading-study skills at once. Among these skills will be: reading for various purposes, selective skimming, varying rate according to purpose, speed, vocabulary improvement, selecting main ideas and significant details, intensive and extensive reading, using indexes and tables of contents, spelling, attacking relevant problems intelligently, library usage, organizing ideas, improving language usage, and increased interest in reading.

APPENDIX E

SAMPLE VOCABULARY EXERCISES

English 101 Mrs. Cofer

In each blank write a form of one of the words listed below. Use each word only once.

abstract	cogitation	ergo	refute
anomaly	conjecture	ethnology	relevant
apposite	crux	induction	specious
archaeology	dogmatic	pertinent	stoicism
ascertain	educe	predicate	verity
assay	entity	purport	canvass

A highly relevant or pertinent comment is one that is_____.

What we need are concrete ideas, not_____ ones.

All his ideas on foreign trade are_____upon the notion of free enterprise.

The account given by the witness was not at all_____ to the lawyer's question.

All birds have feathers; this animal is a bird;_____, this animal must have feathers.

He cleverly_____all the arguments of the opposing candidate.

After examining all the data, the sociologist made an_____about the cause of the increase of crime.

After lengthy_____, the mathematician was convinced that he had solved the problem.

This book is interesting but not at all _____to the subject of studying

_____is a philosophy that teaches indifference to pleasure and pain.

He spoke for almost an hour before he came to the_____of the problem.

The_____of his speech was that he would be willing to run for office.

A happy face would certainly be an_____in that unhappy group.

The philosopher viewed love as an_____in itself.

His attitude was so_____that people feared to disagree with him publicly.

Mere_____will not do; you must be able to prove what you say.

Since he has been mistaken before I question the_____of his statement.

The _____logic convinced some of the audience but not all of us.

No matter how hard I tried, I could not _____the mystery.

All study requires mental digging, but _____ requires physical digging, too.

The _____ showed that the ore was very rich.

The saleman _____ the neighborhood for prospects.

I tried as hard as I could to _____ the truth from him.

The _____ lectured on the origin and distribution of the races of mankind.

VOCABULARY TEST

I. Match the prefix in the left column with its meaning in the right column by writing the correct alphabetical designation in the space provided. More than one prefix may have the same meaning on the right.

1. ambi-	a. against
2. circum-	b. together, with
3. bene-	c. many
4. contra-	d. across
5. in-	e. ten
6. peri-	f. half
7. poly-	g. good
8. multi-	h. all
9. omni-	i. around
10. hemi-	j. over, above
11. hyper	k. before
12. trans-	l. not
13. super-	m. both
14. pen-	
15. ante-	
16. ir-	
17. sym-	
18. demi-	
19. deca-	

II. Each group below contains one word that bears no relationship in meaning to the other three. Write the alphabet for that unrelated word in the space provided beside the number for each group.

1. (a) gaudy, (b) tawdry, (c) parody, (d) ostentatious
2. (a) sycophant, (b) parasite, (c) counterfeiter, (d) toady
3. (a) verbose, (b) pithy, (c) laconic, (d) succinct
4. (a) slogan, (b) shibboleth, (c) watchword, (d) colloquy
5. (a) salutation, (b) accolade, (c) acclaim, (d) convocation
6. (a) affront, (b) berate, (c) bemuse, (d) insult
7. (a) grievous, (b) germane, (c) pertinent, (d) relevant
8. (a) replete, (b) morose, (c) dolorous, (d) dispirited
9. (a) amity, (b) sadistic, (c) resolute, (d) undaunted

III. Write in the space provided, according to number, the English counterpart for each Latin phrase.

1. ante bellum
2. de facto
3. status quo
4. in loco parentis
5. bona fide

VOCABULARY TEST -- page 2

IV. Choose the correct word in the space provided by choosing the letter that corresponds with the numbered meaning in the left column.

1.	suppress	(a) censor, (b) censure
2.	whimsical	(a) capricious, (b) captious
3.	naive	(a) ingenuous, (b) ingenious
4.	unlawful	(a) illicit, (b) elicit
5.	punish in retaliation	(a) avenge, (b) revenge
6.	formal accusation of crime	(a) indict,(b) indite
7.	aptitude, knack	(a) flair, (b) flare
8.	word for word	(a) virtually, (b) literally
9.	insinuate	(a) infer, (b) imply
10.	tribute, praise	(a) compliment, (b) complement

VOCABULARY

The following list of words contains errors in spelling that are frequently made by students. Irregularities in the pattern of English spellings or uniformity in sound cause many of these errors. Study them carefully. Add to this list all the errors you have made in spelling this semester. A composite list (errors made by all students in the class) will provide part of your final vocabulary examination.

discrete
discreet
incident
incidence
feat
feet
cease
seize
siege
bear
bare
knew
new
know
no
principle
principal
chef
chief
dessert
desert
rhythm
lead
led
there
their
mean
meant
achieve
receive
whose
who's
your
you're
its
it's
examine
escape
conscience
conscious
advice
advise
angle
angel
allusion
obsolescence

exceed
precede
proceed
succeed
existence
resistance
stationery
stationary
embarrass
sense
since
choose
chose
loose
lose
throes
throws
through
though
rough
dining
beginning
ending
quiet
quite
perform
prepare
affect
effect
twelfth
grammar
alley
ally
wonder
wander
morning
mourning
becoming
business
kindliness
loneliness
daily
conceive
deceive
delusion
precedent

niece
priest
parallel
amateur
analyze
candidate
category
freight
weight
height
neighbor
reign
vein
sophomore
temperature
temperament
pastime
probably
appropriate
literally
separate
desperate
despair
approximately
preferable
miscellaneous
pamphlet
sergeant
procedure
disastrous
serviceable
convenience
accommodate
committee
conscientious
interrupt
pursue
competition
accelerate
recollect
resort
professor
professional
illusion
maneuver
inevitable

APPENDIX F

TESTS AND EVALUATIONS

HAMPTON INSTITUTE
HAMPTON, VIRGINIA

DEPARTMENT OF ENGLISH FRESHMAN PLACEMENT TEST

NOTE: The exercise which follows is designed to test your skills in developing the type of written discussion in which you may be engaged as you participate in a variety of collegiate experiences. In whatever area you work as a college major, you will be required to express yourself clearly, to think logically, and to present your thoughts in a well organized manner. In terms of the purpose of your writing, you will need to draw upon your past reading, your everyday experiences, as well as your general knowledge of the life around you in order to communicate satisfactorily with your associates. Particularly, in the basic courses in English required of all students in the college, you will be learning methods of refining the communication skills which you already possess. It is hoped that the quality and extend of your writing which emerges today as you explore the questions raised by the attached materials will assist your teachers in guiding you toward the goals sought in the courses to which you are assigned.

DIRECTIONS:

The quotations, excerpts, statements and poems appearing on the attached pages are provided in order to establish a frame of reference for your thinking and writing. In order to perceive the type of materials presented for your consideration, you may wish to read through all of the discussions rather quickly before you make your choice and focus on the following:

1. From the seven sections choose the type of topic on which you wish to write by selecting ONE of the quotations, excerpts, statements or poems which precede the questions (except in numbers IV and VII where the question is stated first).

2. Select ONE question from those which follow the excerpt or poem and consider the ideas which come to your mind. Look at various examples evoked by the particular point of view suggested.

3. Formulate a topic which the question raises, or formulate a topic from the quoted statements or poems. Plan and write an essay of no less than three hundred words.

4. Before handing your paper to the monitors or teachers, take a few minutes to read it and make whatever corrections you may have time to locate.

SECTION I

NEW BLACK ENGLISH (Seen as demeaning)
By Roy Wilkins

Don't look now, but it may not be long before the language of the ghetto becomes the first language and that of Shakespeare, Disraeli, Winston Churchill and Henry James the second language in skin-color-happy America.

There is a move afoot, with teachers, directors of centers for this, that and the other, as well as directors of some black studies departments issuing opaque statements of high purpose and undelineated delineations of why black students can't communicate.

Anyone who thinks they cannot read and cannot speak because they never learned English is wrong. Black children, these earnest persons contend, can't communicate because they are not allowed to use Black English. Black English, of course, is not white English which, we are solemnly told, was "just a dialect until it was officialized." Anyway, black kids cannot speak it and therefore we should permit them to use Black English.

"The white middle class student comes to school and learns the language he speaks at home. But the black student is not learning the language he is used to speaking..." This erudite explanation comes from a young teacher who, in some kind of magic shuffle, is going to teach black children to speak white English after she has taught them first to express themselves in Black English. She does not explain immigrants who learn English by day and speak their family language by night...

If college entrance requirements are too high for black students, abolish them. If tests are too difficult, change the tests. If one can't talk or write English, let him speak his dialect. If teachers, job counsellors and the general public cannot understand, that is their problem, not that of the beautiful Black...

If a parent suspects that all this is nonsense, he is simply not " ith it." Of course, in France (or in Senegal) one would have to learn French. Educated Black Haitians speak French and the unschooled Haitians a neighborhood patois. In Brazil one learns Portuguese; in Germany, German; in China, Chinese. But in the United States Black youngsters are to be taught something called Black English...

Detroit News, April 4, 1971

1. English should (should not) be taught as a second language to Black American children.
2. The role of the community background in educating youth.
3. What is Black English? Is there a place for it in the educational program?

SECTION II

RHETORIC Vs. REALITY
By Angela Davis
(Writing from Marin County Jail, May, 1971)

...While fighting for the right of a Communist -- a Black woman Communist -- to teach at UCLA, I encountered a case with striking parallels to my own, only infinitely more sinister, far more deadly...I was battling on the relatively safe terrain of the universities... Black men, however, were battling on the exceedingly perilous terrain of the prisons...

My job was in jeopardy because I had attempted in my small way and as a member of the Communist Party to defend the rights, interests and visions of my people. But in Soledad Prison, there were three Black men, one an avowed Marxist-Leninist, all three vehement exponents of their principled political stand. Had I continued to wage my own struggle without exposing the threads which tied it to the fight which had to be conducted around political repression in the prisons, I could have been correctly accused of the utmost hypocrisy.

In the wake of an unprovoked assassination of three militant Blacks in January, 1970, a guard at Soledad Prison was killed. Bros. Jackson, Drumgo and Clutchette were selected to do penance. They are presently awaiting trial for murder, when their real offense has been their remarkable contributions to the creation of anti-establishment consciousness in California prisons - among Blacks, but also among Chicanos and whites...

Shortly after I was arrested last October, Bro. Magee immediately filed papers in the New York court revealing the illegality of the charges against me. As he has publicly stated, officials have approached him on a number of occasions offering him a deal in return for perjured testimony against me. He has been resolute and principled in his refusals.

Ruchell Magee is a radiant example of the new man who is emerging in prisons throughout the nation. His bid for freedom on August 7, 1970 -- together with James McClain, William Christmas and Jonathan Jackson who assisted them -- must be respected. We respect Nat Turner's liberation efforts, Denmark Vesey's, Gabriel Prosser's. We respect the innumerable armed efforts of abolitions -- both Black and white -- to rescue fugitive slaves...We must respect Ruchell Magee's endeavor to free himself...

Ebony, July, 1971

1. Angela Davis should (should not) be tried for murder.

2. Can the radicalization of Angela Davis be justified?

3. Angela writes: "I am a Communist because I am convinced that the centuries-old sufferings of Black people cannot be alleviated under the present social arrangement...The wealth of the nation is concentrated in the ads of fewer than 500 corporations...The masses of people, through their work, are mere tools for the realization of profits which are swallowed up by that circle of corporations. This is what exploitation is all about...For Black people, this exploitation has always been more intense, more devastating, more deadly..."

   Comment upon Angela's commitment to Communism -- an analysis of her reasoning.

SECTION III

A VOTE FOR YOUTH

One of the shrillest cries of the disaffected young has revolved around a lack of legal avenues to change the system. No more. Last Wednesday in an extraordinary evening discussion, the Ohio House of Representatives, by a vote of 81 to 9 made Ohio the 38th state to approve the 26th Amendment to the Constitution. That was sufficient for ratification, which means that 18-20 year olds will be able to vote in all elections, local and state as well as federal...

Just how widely -- and wisely -- they will exercise their vote is a subject under close scrutiny by politicians and pollsters right now. Rarely registrations indicate that the Democrats should benefit by a 3 to 1 margin from the youth vote...

Time, July 12, 1971

18 YEAR OLDS: A LOT HINGES ON WHERE THEY VOTE

WASHINGTON -- Anyone who prizes political sanity in this country might do well to pray for nothing less than a landslide victory -- for either party -- in the 1972 elections.

That thought is prompted by a review of the conflicts building up in many states and college towns and even in Washington over whether to make it easier or tougher for the newly enfranchised 18 to 21 year olds, actually to cast ballots next year...

The crucial question is this: Will out-of-town students -- who constitute an estimated two-thirds of the college population -- be permitted to register and vote where they attend school...or will they have to go through the traditional complicated absentee ballot procedures with their votes counting not where they study but in their home areas?...

Meanwhile some members of Congress are working on legislation that would keep student voting at a safer distance -- "safer" meaning back home where the parents live, far enough away to prevent an outraged student body from massing to unseat a Congressman. Their specific goal is to make absentee voting more attractive for students by liberalizing the requirements...

As it now stands, most states will require a voter to register in person in his home community. For students at colleges far from their home cities, the expense and inconveniences of making the journey home tend to militate against their doing so. But some try...

The New York Times, Sunday, July 25, 1971

1. Enfranchisement of 18 year olds will work to the advantage of the (Democrats) (Republicans) in the 1972 Presidential election.

2. Difficulties posed by absentee voting requirements will prevent many college students from voting.

3. Now that they have gained the right to vote, many young people will/will not want to correct evils in the political system.

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SECTION IV

Imagine that as a member of a political science class, you are asked to appear in a simulated production of television's "Issues and Answers." You must prepare a three hundred word reaction to one of the following statements:

A.) However violent America's civil struggles may be, the fact remains that the best return on violence is achieved by its marriage to the legal resources offered by America's political system.

B.) In today's societies, dissent is a necessary condition of revolution but it is not a sufficient condition, it must be completed by something else.

C.) Extremism is any movement - despite its attention - getting value - scares off potential followers, and makes it all too easy for dissenters to attack or ridicule its aims. Women's Lib is no exception.

SECTION V

WE WEAR THE MASK
By Paul Laurence Dunbar

We wear the mask that grins and lies,

material deleted due

to copyright

restrictions

##

Many writers have spoken of the masks people hide behind. Melville in Moby Dick explores the possibility of man really seeing within himself and shows us what happens when little Pip falls overboard and gains a knowledge of an inner self. Conrad realizes that we live behind masks and explores the possibility of man's knowing himself in Heart of Darkness. Philosophers have spoken of the shadows in which we live. In the poem above, Dunbar speaks of the mask as a concealing element of true feelings. Develop an essay that discusses the many implications of the mask spoken of by Paul L. Dunbar in the above poem.

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SECTION VI

AS I GREW OLDER
By Langston Hughes

It was a long time ago

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copyright

restrictions

1. Describe what the poet's "dream" might be.

2. What is the "wall" that separated him from his dream?

3. How can the poet "find" his dream?

4. Substitute the line "I am a Jew" for " I am Black." Now read the poem again with this substitution. In this context, what happens to the words, "wall," "shadow," "dream" when a different point of view is taken.

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SECTION VII

The following two poems are quite different, in terms of length, style and other qualities. Yet both poems may serve as commentaries on life as we know it from day to day. Choose ONE of the two poems, and discuss its application to our everyday, nonpoetic lives:

NOTHING GOLD CAN STAY
By Robert Frost

Nature's first green is gold,

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restrictions

##########################

THE CONSERVATIVE
By Charlotte Gilman

The garden beds I wandered by
One bright and cheerful morn
When I saw a new fledged butterfly
A-sitting on a thorn
A black and crimson butterfly
All doleful and forlorn.
Said I "What can the matter be?
What troubles you so sore
With garden fair and sunlight free
And flowers in goodly store?"

But he only turned away from me
And burst into a roar.
Cried he "My wings are thin and few
Where once I had a swarm;
Soft fuzzy fur, a joy to view,
Once kepy my body warm
Before these flapping wing things grew
To hamper and deform",

At that outrageous bug I shot
The fury of mine eyes
Cried I in scorn all burning hot,
In rage and anger high,
"You ignominous idiot,
Those wings are made to fly!"

"I do not want to fly," said he
"I only want to squirm,"
And he drooped his wings dejectedly
But still his voice was firm
"I do not want to be a fly;
I wan to be a worm."

Ah, yesterday of unknown lack
Today of unknown bliss,
I left my fool of red and black
The last I saw was this,
The creature madly crawling back
Into his Chrysalis.

Cofer

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ENGLISH 101 EXAMINATION
VOCABULARY EXERCISE

The following sentences include fifty vocabulary words that we have studied. This is a very limited sampling and is concerned only with the use of the word in the sentence. Indicate to the left of the arabic number whether the word is used correctly (C) or incorrectly (X).

1. The poet's ideas are too abstract for his audience to follow.
2. Abstruse to all the noise around her, Ann continued to do her homework.
3. A serious student would surely be an anomaly in that group.
4. Please eliminate all apposite comments and stick to the point.
5. Before proceeding further in this case, we must ascertain the facts.
6. He canvassed the entire town to determine how much support his candidate would receive.
7. All the molecules were thrown into cogitation by the action of the motor.
8. His original conjecture about the whereabouts of the papers proved to be true.
9. Since we haven't much time, please get to the crux of the problem.
10. He would be better liked as a leader if he were not so dogmatic.
11. No matter what arguments you use, you cannot educe me to agree with you.
12. Do you think Clark has the entity to stick to his principles under stress?
13. He has been declared " not guilty"; ergo, we must accept his innocence.
14. The lecture on local ethnology was appropriately limited to the composition of the soil in that area.
15. Toby evinced his boredom by yawning and squirming throughout the concert.
16. If anyone can ferret out the facts, Joe can.
17. The artist used a charcoal pencil to foreshadow the dark parts of the drawing.
18. You must learn to imbibe yourself against such bad influences.
19. The induction of water to the desert was accomplished through the use of huge lead pipes.
20. The book was pertinent to the paper he was writing.
21. His entire argument was predicated upon the acceptance of the free enterprise system.
22. The purport of his speech was that there was an immediate need for improved housing.
23. The hunter crouched in the woods with his reconnoiter poised on his shoulder.
24. The facts of the case cannot be refuted.
25. We were asked to present only the facts that were relevant to the case.
26. He overcame his opponent by applying rote force.
27. The young sociologist recently completed some research on the development and interaction of small groups.
28. Like a true stoic, he lived only for personal pleasure.
29. The verity of the meadow was beautiful to behold.
30. Alice was under the tautology of the best piano teacher in the city.

ENGLISH EXAMINATION 101
VOCABULARY EXERCISE

31. The automibile accident left Edna completely abstracted.
32. The microbiology examination was extremely difficult and required painstaking analysis and specious reasoning.
33. She imbibed knowledge from every possible source.
34. The course in philology is taught by one of the country's leading linguists.
35. The study of word origins is called etymology.
36. Our knowledge of ancient history has been clarified by the findings of archaeology.
37. She connoisseured the making of fine wine.
38. To conjure is to make an educated guess.
39. Since she was alone and could not be heard, her shouting was futile.
40. Ambiguity exists in few individulas; most are either left-handed or right-handed, but few can use either hand equally well.
41. Existentialism is a belief in the supremacy of man's reason.
42. The bipartite legislature meets semi-annually to consider important public matters.
43. She was very implicit in her instructions, leaving nothing to the imagination.
44. He wrote a monograph on several subjects as his final dissertation.
45. In The Bridge of San Luis Rey, five leading characters converge on the bridge.
46. Looking from Pike's Peak lookout point, the vista that greets the visitor is breath-taking and unforgettable.
47. They lived coterminously in the same house.
48. In The Tale of Two Cities, Dickens writes a paragraph of paradox when he states: "It was the best of times, it was the worst of times..."
49. Since she is only eighteen, her age precludes her ability to vote in the national election in Virginia.
50. The electorate of our country seems to expect that judges of the Supreme Court have unimpeachable characters.

ENGLISH 101 EXAMINATION
(101-E and 101-D3)

I. Submit your documented theme. Be sure that your sources are properly footnoted and that your bibliography is complete.

II. Give a brief summary of the background of the short story; then discuss the modern short story in terms of brevity, clarity, and intensity. Include " Cry for Me," by William Melvin Kelley, as one contemporary example, and use any other short stories that illustrate your generalizations.

III. Write a one-page essay, discussing one of the following topics:

A. Unifying Devices in Margaret Walker's Jubilee.

B. Ralph Ellison's Modern Odyssey, The Invisible Man.

C. The Priority of Setting in Franz Kafka's "Old Manuscript," and in Friedrich Durrenmatt's "The Tunnel." (Use macrocosm and microcosm.)

D. The Metaphysical Rebel, Bigger Thomas, as seen in Richard Wright's Native Son.

E. Appropriateness of Biblical Allusion in Man Child in the Promised Land.

F. Unforgettable Characters in Uncle Tom's Children by Richard Wright.

G. Justification or Rebuttal of Eldridge Cleaver's Socio-political Positions in Soul on Ice.(Limit to one or two.)

H. Martin Luther King's Debt to Gandhi.

I. Free Choice of Topic--limited to books on approved list.

IV. Define induction and deduction, as used in the Essay of Argument.
a.) What is a syllogism?
b.) What is a hasty generalization?
c.) What is the meaning of non secuitur?
d.) What is the meaning of argumentum ad hominem?
e.) Is arguing by analogy induction or deduction? Explain.

V. Correct the following persuasive essay and comment concerning the kinds of errors made. Assign a grade.

The Necessity of Being Well-dressed

Practically nobody today is unconcerned with personal appearance. The younger generation is continually being accused of excessive preoccupation with dress. Young people are reminded that

ENGLISH 101 EXAMINATION
(101-E and 101-D3)

It was not always so. Once upon a time, according to fond parents, other things were assigned priority. I would like to say loudly and clearly, "Horsefeathers!" The only difference is that today young people have more money than their parents, and they are more aware. That is not to say that they have changed, but rather that conditions have changed.

Afterall, What is the first requirement for getting a job? On a job interview, the prospective employer first sizes up the prospective employee, as to appearance. He may then listen to what the candidate has to say and appraise him in this manner, but first comes his impression of how the prospect looks. This means that looking well is fundamentally good business.

Good business has always had a strong appeal to Americans from the Puritans down to their posterity. We are a materialistic society and there is no reason not to be proud of it. Business has built this country and helped to insure its prosperity. Therefore, appearance that is pleasing is a financial asset, as well as a social one.

It is difficult to separate business and social success today, since you seldom see one without the other. But to continue this extrapolation, social success is necessary to some degree to everyone. "No man is an island," said John Donne in the seventeenth century, and history keeps proving him right. So this is another reason why physical appearance is a must.

It seems the older generation is always saying the concerns of young people are silly, immoral, or extravagant, all the time. It is impossible to please them, so why try? All we can do is to sincerely do our own thing, and if dressing the way we want to dress does not suit the elders, then they will have to, in the final accounting, be displeased. Being well dressed is a necessity.

The question of taste is a large one. What is good for me may not be good for you and vice-versa. Each must, in the final analysis, seek his own individuality, and this is where clothes may contribute a lot. So it is evident that being well dressed is not mere vanity, as some would have you think.

In summation, it pays to be well-dressed for many reasons. These reasons successfully refute the contention of the older generation that young people are excessively concerned or preoccupied with dress. It emphasizes again that people have not changed, but conditions have.

VI. Complete the Vocabulary Exercises attached to this sheet, but placing the correct designation to the left of the arabic number.

Name_____
(Mrs. Cofer, Instructor)

Date_____

Part I: Submission of Research Paper

ENGLISH 102: EXAMINATION
(Part:II)

Examine the vocabulary words listed below for spelling and for meaning. Strike out the word if it is misspelled, and write the correct spelling above the words. Circle the letter preceding the definition that most clearly indicates the word's meaning. If there is no suitable or correct definition, make an X before the arabic numeral to so indicate.

1. e quanimity — a. poise b. fairness c. fearfulness d. honesty
2. chicanery — a. pride b. fear c. trickery d. treachery
3. recalcitrant — a. willful b. stubborn c. shy d. regressive
4. amoral — a. immoral b. moral c. indifferent to moral concerns
5. amendment — a. rescind b. change c. resolve d. repair
6. dour — a. a widow's legacy b. solemn and surly c. ignorant
7. acrimonius — a. impassioned b. brilliant c. bitter d. dried up
8. terse — a. unpleasant b. brief c. hard d. evil in speech
9. consciousness — a. guiding principle b. awareness c. literary device
10. conscience — a. guiding principle b. awareness c. literary device
11. livliehood — a. sustenance b. standard of living c. vocation
12. auriferous — a. hard of hearing b. pertaining to gold c. speech term
13. interfer — a. to come between b. to demand c. to get in the way of
14. verbatum — a. language history b. word for word c. translation
15. parliment — a. rules of order b. English law-making body c. cigaret
16. tenable — a. final b. tenuous c. capable of being maintained in argument or as a hypothesis
17. polemic — a. one-sided writing or speaking (slanted) b. pertaining to political activity c. philosophical reasoning
18. abstruse — a. discursive b. rambling c. difficult to understand d. complex

Name_____

102: English Examination
Part: II

(Vocabulary con't.)

19. alumni a. plural of alumnus b. plural of alumna c. collective plural

20. labratory a. a building used for conducting scientific experiments b. a sink or wash basin c. a place used for chemical purposes.

21. vapid a. flat or dull b. empty c. clear d. giving off vapor

22. blatant a. banal b. offensively loud or noisey c. militant

23. stocism a. showing undue emotion b. showing no emotion c. stubborn

24. candor a. delicate b. frank or honest c. old-fashioned

25. parsimonuis a. profligate b. wealthy c. miserly

26. phial a. archaic spelling for file b. vial c. saucer d. shallow cup

27. cede a. to capitulate b. to transfer c. to yield d. to follow

28. agrarian a. land measurement b. growing wild c. pertaining to land or its distribution

29. unctouous a. slippery b. greasy c. characterized by a ffected emotion

30. reccomend a. t o commend or praise b. t o comment adversely c. to acknowledge

31. hegira a. special branch of mental hygeine b. flight of people c. isolated spot dedicated to contemplation

32. tacit a. brief b. cursory c. implied d. noiseless

33. voloptuous a. having great volume b. sensuous c. productive

34. intrinsic a. essential or inherent b. complex c. intractable

35. laconic a. lazy b. melodious c. concise d. brief

NOTE: Be sure that you have turned in your Research Paper, complete with Outline, footnotes, and bibliography. This constitutes Part I of your examination.

LITERATURE TEST (Mrs. Cofer, Instructor

Date_____

Directions: This is a test to measure your reading skills. Do not look for hidden meanings or possible interpretations. Stay with the facts.

1. Match authors' works with correct authors' names:

a. Richard Wright	1. "Did You Ever Dream Lucky?"
b. James Baldwin	2. "Go Tell It On The Mountain"
c. Claude Brown	3. "The Man Who Saw The Flood"
d. Ralph Ellison	4. "Manchild In The Promised Land"

2. Richard Wright was the first major Negro-American novelist.(True, False)

3. The tone in "The Man Who Saw The Flood" is one of a. despair b. hope c. cynicism d. realism

4. Wright is a determinist (philosophy). (True or False)

5. Burgess, in "The Man Who Saw The Flood," is characterized as a. generous b. oppressive c. benighted d. magnanimous

6. Sharecropping in the South is the theme dealt with in the story. (True or False)

7. In "The Man Who Saw The Flood," a post is used to symbolize Tom's weak character (True or False).

8. In "Go Tell It On The Mountain," there is a double exodus: 1. _____ _____(2)_____

9. In the story(mentioned above) Florence's life is parallel to her mother's, in that they both escaped from bondage to freedom (True or False).

10. In the story Gabriel is weak because (1) he is an alcoholic;(2) he has been dominated by women all his life;(3) he is too kind to want to hurt his mother's feelings (Choose the most appropriate answer).

11. Baldwin's familiarity with the Bible is evident in the story _____ _____ _____.

12. Baldwin was born in (place)_____, in (year)_____; In the story "_____." he refers to _____ _____as the "hebrew people" and _____as Egypt.

13. Claude Brown's story is an excerpt from his autobiographical novel (True or False).

14. "Did You Ever Dream Lucky?" has one character that was present in Invisible Man. The character's name was _____.

15. Like the excerpt from "Manchild In The Promised Land," "Did You Ever Dream Lucky" is set in (place)_____; "Manchild In The Promised Land" presents the younger people who were born in _____, while "Did You Ever Dream Lucky?" presents _____.

16. Green is used in "Did You Ever Dream Lucky?" in which of the following ways? To suggest (1) envy (2) greed (3) youth (4) naivety (5) wealth (6) cotton dress. Check appropriate answers by underlining.

17. Ellison, in the selection we read, acts chiefly as (a) a humorist (b) social satirist (3) sociologist (4) literary critic

18. Tension is created in "Did You Ever Dream Lucky/" by _____ _____.

19. Dialect is a feature in all the stories we have read (True or False).

20. Jargon is used in (title of story) _____.

21. How is the American Dream used in these four stories?

    21. "Did You Ever Dream Lucky/"

    22. "Go Tell It On The Mountain"

    23. "The Man Who Saw The Flood"

    24. "Manchild In The Promised Land"

25. Who said,"In spite of everything Harlem did to our generation, I think it gave something to a few"? _____(Name).

26. Claude Brown contrasts Danny, St. John, and Reno. Give one or two words characterizing them that shows this contrast.
Danny _____St. John _____ Reno_____

27_____35. React to the following:

For Poets

Stay beautiful
but dont stay down underground too long
Dont turn into a mole
or a worm
or a root
or a stone

Dont forget to poke your head up
&blink
Think
Walk all around
Swim upstream / Dont forget to fly

DOCUMENTARY ESSAY

Student's Name _____
(M.J. Cofer, Instructor)

Class and Section _____

I. Title:

II. Thesis:

III. Purpose or Objective of essay:

IV. Limitations of essay:

V. Method (s) of development:

VI. Footnotes (If there is insufficient space here, place on back of this sheet):

VII. Bibliography (Note instructions in VI.) :

VIII. Content Evaluation:

A. Rhetorical Strengths of essay :

B. Rhetorical Weaknesses of essay:

IX. Syntactical Evaluation (See p.2):

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BASIC SYMBOLS USED IN THEME CORRECTION

The following is a list of basic symbols used by the instructor in correcting themes:

d	diction
dm	dangling modifier
mm	misplaced modifier
gr	any error in grammar
k	awkward
ms	manuscript form
p	punctuation
pv	point of view
re	repetitious, redundant, wordy
ref	faulty reference of pronouns
sp	spelling
ss	sentence sense
st	sentence structure
t	tense
tr	transition
cap	capitalization
Mathematics	lower case
v	verb form
var	lack of variation in sentence pattern or length
ww	wrong word
∧	omission
¶	paragraph
~	transpose
○	take out

(Over)

//	make structure parallel
??	are you sure of your facts?
?	what do you mean?

Oral Reports

Student Rating Sheet

SUBJECT MATTER.

A. Presentation — 25 points
   1. Clarity
   2. Keenness
   3. Depth

B. Organization according to consistent plan of order — 25 points

C. Discussion — 25 points
   1. Introduction of theme or order
   2. Balance-Allotment of material according to importance
   3. Emphasis on main ideas

D. Summation — 25 points

Name _____ English 101

Go through each of your papers very carefully and record the various kinds of errors that you have made during this semester. (Some errors are checked on each papers; others are not.) Indicate the kinds of the theme containing the errors. You will be graded on how accurately and how completely you carry out directions.

Spelling errors:

Errors in Usage:

Errors in diction:

Errors in sentence structure (Subordination, Coordination, Run ons, Fragments, etc.)

Errors in grammar (Agreement, Parallel Structure, Pronoun Ambiguities, Tenses)

Errors in paragraphing:

Err rs in Transitional Expressions and Transitional Paragraphs

Errors in punctuation:

EVALUATION

Give an evaluation of yourself as a student this year, in terms of academic growth, class attendance generally, attitude and earnestness of purpose.

Name _____
(Mrs. M.J.Cofer, Inst.

AFFECTIVE DEVELOPMENT INVENTORY

1. Non-receiver: Sleeps in class; pays no attention to directions; turns in no assignments or few assignments.

2. Absorber: Willing to come to class, watch SEA Lab, listens but makes few, if any, responses.

3. Responder: Enters into discussion when asked his/her opinion. Answers are usually stereotyped. Has few thoughts about the subject of his own.

4. Speaker: Takes part in discussions; has definite point of view; sometimes shows more emotion than thought.

5. Organizer: Answers with thoughts logically organized; has some consideration for other viewpoints held by members of the class. Is not overly emotional or duly influenced by teacher's viewpoint.

6. Synthesizer: Knows who he is, where he is going, what he believes and why: is not pushy(agressive) to a fault, nor is he passive. Adjusts well to unfamiliar situations.

September:

October:

November

December:

February:

March:

April:

May:

Comments:

WRITTEN EXPRESSION ERROR CHART

Name_____

Type of Error	Theme #1	Theme #2	Theme #3	Theme #4	Theme #5	Theme #6	Theme #7	Theme #8
Grammar								
1. S-V Agr.								
2. P-Ant, Agr.								
3. Verb Tense								
4. Verb-Mood, Voice								
5. Faulty Reference								
Spelling								
1. Ei-ie Words								
2. Final E								
3. Doubling Final Consonant								
4. Final Y								
5. Other								
Capitalization								
Punctuation								
1. Comma								
2. Semicolon								
3. Quotation Marks								
4. Apostrophe								
5. End Punctuation								
6. Italics								
7. Hyphen								
Sentences and Paragraphs								
1. Effective Development								
2. Variety								
3. Clarity								
4. Unity								
5. Run-on Fragments								
6. Misplaced Parts								
7. Dangling Constructions								
8. Awkwardness								
9. Parallelism								
10. Logic								
11. Redundancy								

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WRITTEN EXPRESSION ERROR CHART (Con't.)

Name_____

Type of Error	Theme #1	Theme #2	Theme #3	Theme #4	Theme #5	Theme #6	Theme #7	Theme #8
Manuscript Mechanics								
1. Manuscript form								
2. Numbers								
3. Abbreviations								
4. Syllabrication								
5. Legibility								
Words								
1. Exactness								
2. Directness								
3. Appropriateness								
4. Faulty Diction								
5. Level of Usage								
6. Omissions								
7. Other								

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APPENDIX G

EBONY MAGARA

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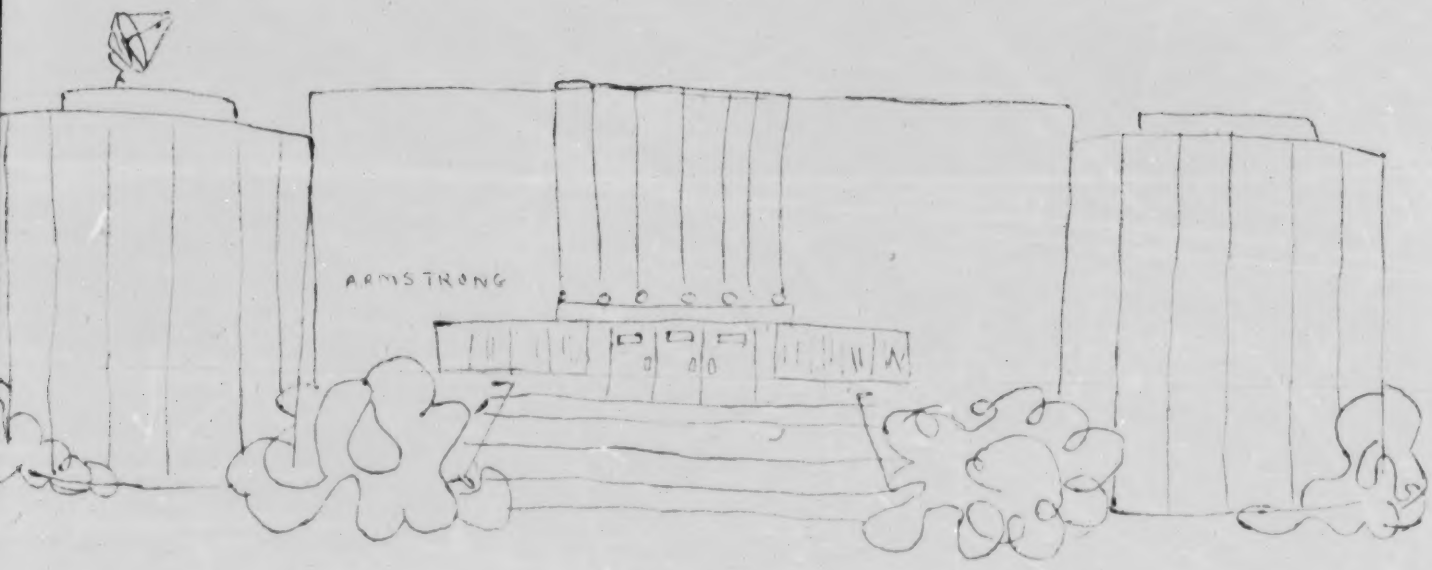
Umoja Magara

(Black Unity)

— Black Thoughts and Reflections —



E B O N Y M A G A R A

Ebony Magara is by no means original or different from any other student-oriented magazine you have read or seen on campus. But, there are two areas in which we are unique. Our publication is a Freshman Class Project and it was formulated a short two months ago. There are numerous articles we wanted to include, but time and space prohibited their being used.

Most of the people whose writings appear are not English majors and many entertain a disapproval of English, but it cannot be denied that their work is imaginative, thought-provoking and real.

Naturally, all the writings can be disparaged. But if you read this magazine for that purpose, then you have missed our particular one.

This magazine has been formulated so that H.I. students who are articulate can express themselves in a viable publication. Next year we plan more issues, which we hope will be met with the same zeal and dedication that this issue has been.

We wish to thank all those people who submitted their writings and to thank three beautiful women: Mrs. M. Cofer, Mrs. R. Parks and Dr. Jessie L. Brown, without whose help and assistance this magazine would still be on notebook paper. Thank you.

Talmach N. White

Editor

The Experience

As I walked down the dark corridor leading to the room, I could feel the fear rising in me. Sweat swelled on my brow. Each step I took was a hesitant one. Nevertheless, I plodded forward. There was the door - oh, how I wanted to turn back - well, it had to be done.

Suddenly, the knob turned and there he stood - big, black, and beautiful. He beckoned me forward, then smiled. I took the position he had ready for me. While looking into his eyes, I could see that this giant of a man was very gentle. He reassured me that his performance was commendable. I relaxed and let myself go.

He moved closer; then my head tilted back, but I was still at ease. He asked me if I was frightened and I answered, "No." Even though I appeared relaxed, he said he could see the fear in my eyes. He moved closer and his arm rested upon my breast. My heart pounded as he drew his face to mine. All the while my mind was reciting the wish that he were my lover instead of my dentist.

Debra Miller

Guess Who!

If it could only talk, I imagine it would have a heavy rap - something like this, for example:

"Hey baby, I am hipped, like I've got powers you've never even thought of. Oh yeah, you think you're bad, but if something would happen to me, you'd be messed up! See, if you can't turn me on, you either stay locked up inside or locked on the outside. But really I'm very exciting! I bet I have been tenderly caressed by more people than all the sex symbols combined - soft ones, fat ones, thin ones, cute ones, cuddley ones - and some of them get so carried away that they even jiggle my knobs. And guess what, some of my most passionate admirers even bathe and dress me - I suppose they want to protect me from all that sweet stuff I pick up - sugar, jam, peanutbutter, and things like that. To be frank and honest, I really get screwed a lot, but it's so groovy - the life of a door knob."

Gloria Lassiter

A Dreaded Fear of Water

I have always possessed a dreadful fear of water, not in the sense of being afraid of the water completely, but of its use in recreational pastimes. As enjoyable as water sports appear to be - surfing, boating, and swimming - I am forced to restrict myself only to the least enjoyable and highly practical, personal uses of water for baths, showers and drinking purposes.

After enrolling in a swimming course the first semester of 1971, I learned some fundamental strokes in swimming. However, no matter how much I learned, I saw to it that the water I swam in was no deeper than five feet; thus, I was able to stand erect with ease in the water. When the time came for me to jump into the deep end of the pool and swim to the shallow end, I usually managed it because my grade was at stake. Nevertheless, my "temporary boldness," as I refer to it, lasted briefly from the time I dived into the pool until I reached the shallow end, stood up and climbed out.

I remember a dream I had once that typifies my dreaded fear of water. It appeared as if I were caught spying on an enemy ship in the middle of the ocean. After the captain caught me, he then tried to torture me into revealing valuable information (concerning my purpose for espionage on his ship).

As a result of long and fruitless hours of torture and questioning, the captain, growing impatient, stabbed me several times in the stomach. However, I managed to escape temporarily and took refuge in another part of the ship. Shortly afterward, I was recaptured, slightly conscious. In a last effort, the captain tried to throw me overboard. Realizing my fear of the water, I immediately exclaimed, "Stop! Stop! I'm dead, I'm dead!"

Gregory Phipps

Yesterday

My body turned on me
My love ceased to love me
My family ignored me
My mind outthought me
My friends misunderstood me

If not for my God's faith in me
I would probably have died
yesterday

Cathy Fields

(Dr. Hudson's Reorganizational Plan)

The Sun has stopped shining
- Black Sheep are wandering
in darkness -
Not Sure
What to do
or
How to react

P. Kemp

Unborn

Born dead
but what
is life
if all
man can
do
is HATE?

Patricia Kemp

THE BALLAD OF R. M.

Many people have tried to say things
Many people came right out and said
Some people saw what was going on
Some people saw and understood
One saw and could not realize
  One cannot see the forest because of the trees

Black Moses said "I stand accused"
Roberta Flack said "To Love Someone"
They had their own, God bless all those who do
We met one day and the start came
  We saw the next and watched the end

Questions: How do you reach out?
Answered: No one knows, just try.
Questions: How can I find it?
Answered: You tell me. We'll both know
  To Love, to want, to know, to find

If she asked for the world
I'd give her what I could
If she asked for love
I'd give it all and ask for none
  But, she'll never ask and never get

A. FOARD

DARKNESS

I stand alone

I walk unseen

I listen, but do not hear

I look, but cannot see

Because in my world of darkness

There is no one but me.

Linda Lewis

MAN

Little bird
Don't flap
Your wings
There's a gun
At your head
For I am
A
hungry man

Patricia Kemp

Big Sister

The place where Kimberly Blake lived could not really be called a home at all - not that two-story ramshackle building on the street with the cracked sidewalk leading up the brick steps to Old Man Murphy's tenement; not with the ragged children playing ball in the street, dodging the few beat-up cars that drove by. No, certainly this place could not be called home.

Old Lady Murphy waddled out to the front steps and shooed away two, little black boys getting set to aim marbles into her husband's open mouth. He was snoozing in a wicker chair on the dim porch, the only fairly cool place to escape the July heat. His straw hat slid over his nose, and he gave out with a tremendous snore.

"Get on, you boys! Lookin' fear trouble, is you? Well, ah aint got no time fer it, with all the work I do 'round here! So jest git on, now. Shoo!" Old Lady Murphy waddled angrily back into the house as the boys disappeared quickly around the corner.

Kimberly Blake walked home, a bag of groceries perched on her hip. She stopped to throw a ball, that had rolled down the street, back to a neighborhood kid. Looking up, she found that the kid was Joey, one of her younger brothers. She frowned impatiently.

"You there, Joey! Come an' gimme a hand with these I hauled 'em clear from Werner's, and they're heavy."

The brown face wrinkled up in consternation.

"Caen't," he yelled. "We're up an' it's two outs a'ready! C'mon, throw the ball!"

Kimberly did, somewhat reluctantly, and sighed. Lordy, it was hot! Pretty near one-hundred degrees on Mr. Werner's thermometer. No day for walking, that was for sure.

She knocked on the Murphy's door and leaned back against the wall. It would take a while. Mrs Murphy always finished whatever she was doing, first. Kimberly reread the letters L-A-N-D-L-O-R-D on the door, along with some dirty words carved into the wood beneath it. She shifted the bag and sighed.

The door opened as Old Lady Murphy delved into her huge pockets to give Kimberly the upstairs key. Mrs. Murphy shook her head wearily.

"By the word O' My Grave, a sadderin' sight, I never did'see! Walkin' like that in this heat." She batted exasperatedly at a fly. "I don't suppose you seen that Miss Fently an' that suspicious lookin' fella she been waltzin' 'round with?"

Kimberly shook her head. Then she walked upstairs and unlocked the door. She had given Ellen Sue strict instructions about keeping doors locked since both babies were inside with colds. One was crying now. Kimberly ignored the crying. She put a few groceries away before she sat down with a coke and The Silver Screen. It was brand new, this month's issue. Usually, after a few months, Mr. Werner sold the old ones cheap, but this time Kimberly had had a few extra cents to splurge with, so she got the new July issue. Just as Kimberly caught sight of the most glamorous woman she had ever seen and was contemplating her beautiful hair, the door banged open. Joey skidded in, dangerously bumping five chairs along the way. He stopped short of the refrigerator and grabbed some cookies. Kimberly took herself from the magazine long enough to scream, "Joey! What you doin' there?"

"I'm hungry!"

"Well, sir, I'm sorry. Real sorry. But you was too busy to help carry groceries in, so you're not gonna help carry them out!"

"Now Kimberly, don't you boss me! No sir, I aint takin' no bossin' from a girl." He paused and tried another tack, as he twisted his face into a pained look and groaned, "Aw, Kimberly, puh - lese...I aint eaten for hours! Months! Years!"

"Oh, hush up! You'll have your lunch quick as you round up your brothers an' sisters. Where they at, anyway?"

Joey's dark face screwed up into all the ponderous thinking of a six-year-old.

"We - ll - ll.. Lester am' Chester's out to look at Martin Hanker neck with some gal, an' Ellen Sue an' Mary Kay is over watchin' Curtis Spencer 'cross the street. Last I saw, at least."

Kimberly frowned. "When was that?"

"Oh, 'bout three or ten minutes ago."

"Well, go 'round 'em all up and tell 'em Mama's gonna be home from the factory soon fer lunch. Don't forget now, Joey. I'll cut some meat."

He was gone. Kimberly took out some glasses and the remains of last night's stew; then the precious white package which held the roll of salami. She guessed Mama wouldn't mind. It was bought special for her, anyway. Kimberly bit her lip and sighed It was getting late now, and she hadn't cleaned up yet. She quickly rearranged the dust and woke the babies.

Maria grinned and waved her hand through the bars of the crib at Kimberly. At two, she was a chubby, amber princess, dancing, smiling, laughing. Kimberly picked her up, smoothed her hair and smiled.

"You hungry, Maria, love? Mama will be home soon. Yes, Mama, and she hug you and dance, dance, dance..." Kimberly swirled into the next room and did a graceful turn before plopping Maria down. Maria laughed and clapped her pudgy hands. Kimberly smiled. Soon, soon she'd have a Maria all her own.

A clattering tore through the house and Joey came barging through the door, rear end first. He was pulling at Mama, who mopped her forehead and frowned at him. The others grinned behind, pushing her inside.

"Gracious, Joey, You'll be my death, shore as the Lord's willin'! Three million degrees out there an' you runnin' up them stairs! Just cain't keep up with the lot of you, I swear each day."

Kimberly laughed while she steered Mama to the head table. She shooed the others out of the way and examined their hands.

"Mary Lou, Chester, Isaac! What you been into, anyway? Lookit them hands!"

"Tar. What's fer lunch?"

"Betty Joe. .You say grace. C'mon y'all settle down."

All heads were bowed as Mama gave them the eagle-eye. The small voice ran out the words.

"We thank Thee, Lord, for thy Almighty kindness and fer the - " Her head poked up. "I lost my tooth, Mama!"

"And for the..." Kimberly prompted. Her head went down again.

"...and. .and fer the food Thou preparest before us. Amen... and Lookee, Mama!"

"Amen." Mama looked up. "That's fine, Betty Joe. You show get to lookin' ugly without no teeth."

"An it don't even hurt, Mama. Isaac tole Chester to yank it, an' he did!"

Kimberly looked at Joey. And Joey looked at Kimberly.

"You a creepy sister, Kimberly."

"An' you a creepy brother, Joey."

"you is a worser creep, so there."

A yell filtered up through the window and Kimberly turned.

"Hey, there; Joey, you ole skinny! You wanna pitch, ole boy?" Joey looked pleadingly at Mama, who crossed her arms and frowned.

"You always runnin' off."

Kimberly's head bobbed up.

"I'll say he is, the ugly worm. Wouldn't even help carry in the groceries."

Joey stuck out his lower lip and frowned.

"We was playin' ball. An' ball is important."

"More important than your sister" Your own flesh and blood? Your sister, who loves and comforts and cares..."

"Oh, get killed, you creepy sister, you!"

Mama glanced firmly at them both.

"Now look here, you two! Aint no time an' no place fer such talk! You brother and sister. Now this home may not be a home from other people's eyes or even our own, but with love of the Lord and each other, we make it a home on the inside. I won't hear this talk wishin' you be dead or creeps and such. Remember!"

Joey left with Mama's blessing. He was off like a shot, clattering down the steps loudly. Kimberly ached to wrench him apart, but turned to Mama.

"Like the sausage, Mama?"

Mama nodded. "A delicious extravagance. How's the babies? Better?"

"Uh-huh. They slept all morning an' that's a good sign.." Kimberly reached for some bread and frowned. Mama was still angry with her. Kimberly could slap herself. Mama worked so hard and then to come home to this. Joey was a devil, but she guessed all six-year-olds were. She reached over and gave Mama a quick kiss.

"Sorry," she whispered. Mama's arm tightened around her.

Just then a loud cry cut through the room.

"Joey! Mama, that was Joey!"

Kimberly's face paled. She tore through the room and down the stairs. Her hands were cold with sweat as she she stared in horror at the crowd in the street. Mrs. Murphy was sobbing loudly into her apron. She was Kimberly and shook her head.

"It was a truck, Kimberly...I think he's dead!"

There was a pounding in Kimberly's ears as she pushed against the crowd and dropped to her knees.

Joey lay flat, out in the road. His lips were parted over his empty mouth. Kimberly picked up his head, still warm and sticky with the remains of lunch. Her eyes blurred, and she struggled to keep the tears back. She looked at Joey, remembering Mama's words.

"This may not be a home from other's eyes or even our own, but with love of the Lord and each other, we make it a home on the inside."

She let the hand drop and rocked silently back and forth. Suddenly her knees felt weak. She had forgotten there was so much blood, so much that was spilled and gone for always.

Charmayne Taylor

WHAT SHOULD I DO

What should I do brother
I
am
poor
black
ignorant

Where should I go sister

slums
cities
ghettos
no where

Who am I anyway

nigger
negro
spade
misshit
no one

What should I do brother
die
fight
learn
run
hide
live
never
give up.....

Gwendolyn Whiting

MAN IS ROOTED IN SPEAKING SILENCE

It is not necessary for man to speak in words. Sometimes speaking in silence has a far better effect than words. There will never be enough words to express the feelings of man.

Man is rooted in speaking silence, for it is in silence that man really hears. Not only does he hear his own thoughts crying out, but he can almost hear the thoughts of others as he feels their vibrations across the room. No, words need not be spoken.

Even a silent tear speaks. My love knows that something is wrong though I speak no words. And though he speaks no words, I know he cares by the look in his eyes as he stares down at me. His eyes seem to look inside me as if they were searching for some clue to the cause of the tear. Now a silent smile speaks, and he knows he's made me happy. Not only by the attention, but by the feeling of want and love received through his eyes. He made me happy with a silent smile.

We speak with our facial expressions. A raise of the eyebrows, a wiggle of the nose, and a wink of the eye have worlds of meaning in our speaking with one another. Then, we use hand gestures and facial expressions to pass a few words along to our friends. There are times when we're forced to speak in silence.

Fears force man to speak in silence, at times. At these times words only mean danger because an enemy can understand words. Only you and your friends can know what a nod of the head or a shaking hand means. Although it may be true that a third party can sense that communication is going on, he can never be sure of the meaning. The excuse of, "I was only stretching my neck, or arm," can always be given.

MAN IS ROOTED IN SPEAKING SILENCE 152

Even as children we knew the tricks of speaking in silence. When Mommy said, "There'll be no more talking in this house," we would sit in a corner of the room and use all types of hand signals and facial expressions to talk. And when we grew older, we began to master the language of silence, as a thing of beauty.

Man is deeply rooted in speaking silence. When words become obsolete, silence will prevail.

Patricia Kemp

MY DREAM HOUSE

My dream house will be a house like never before seen by human eyes. It will exist yet not exist. Its frame will be built from unity. It will be strong and solid, lasting forever. It will be a good house.

The walls will be made from truth. They too will never cease to be. They will be clear to honest men, withstanding all blasphemy and lies. Love will be the air that is breathed in my house. Good air - so pure and clean that those within will be happy simply to live; simply to breathe my air.

It will be surrounded by a garden of bliss. In it will be planted the most beautiful flower in the world - the rose. These roses will be the joy and ecstasy and their petals will adorn the gardens wall so that whoever may come near will instantly be affected by them.

Food will not be needed in this house. The morning dew will be the drink and the mind will provide any other necessary nourishment and one will be filled.

My dream house will have neither master nor servant. All will be happy and equal. All will be free. We will love in this dream house of mine. We will be happy and united and have truth and become nourished with our minds and be free - and we will love.

GWEN LOGAN

The Grass Sways

The grass sways in the gentle breeze
As I drift listlessly
Across the ocean of my lifetime
Through the humility
Through the sorrow
Through the reality
of Being alive
And yet the grass smiles
while it stands and sways.

Sylvia Turner

HAIKU

HAIKU'S are deep thoughts
of nature and beauty and
love...Let us write on.

I daydreamt that I
was tasting lots of sugar
but it was your kiss.

The Sequoia is
a midget compared to how
tall you make me feel.

FAME AND FORTUNE

A Fable

And there is the story about the two little boys, one rich, and the other poor. Now, it just so happened that they met at the bus stop on a very cold morning, and struck up a lively conversation.

"You'll never be rich and famous like me," boasted the wealthy child.

"Maybe not," commented the other.

"It's dumb for me to go to school 'cause I'll never have to work like you, anyway."

"But doesn't a rich man have to work to stay rich," asked the poor lad. "When I grow up, I'm going to work."

"Well," laughed the rich lad, "you go ahead and work and keep on wearing those rags!"

And when they became young men, each kept his promise. The little rich boy now lives in the toppled down shack, while the little poor boy works hard, and lives comfortably.

GC Lassiter

Time

Time is too slow
For those who wait
too swift
For those who fear
too long
For those who grieve
too short
For those who rejoice
But, for those who love
Time is not.

Debra Miller

The Dream of a Southern Governor

The governor had retired to his executive suite when something he ate disagreed with him, just before he went to sleep. He had such a terrible nightmare and dream, he almost fell out-a-bed. His tired wife asked him what he dreamt about, and this is what he said: "I dreamed that I was listening to election returns in the office, and my ears began to ring when the commentator said, "Our new President is Martin Luther King."

Chorus: I started twisting and a turn 'n', O I was turn 'n' and a twist 'n', I was twist 'n' and turn 'n' Baby, all night long.

But wait! But wait! But wait! Seems all Congress was covered but you ain't seen nothing yet! The Supreme Court Judge wasn't reading the law, he was just sitting up there read'n Jet; so I rushed over to the Capitol - and this is an honest fact - I started in the front door, but Roy Wilkins made me go around to the back. I ask to see the Head of State, and then I let out with a howl 'cause in his place, with a smile on his face, was Adam Clayton Powell; and he gave my nose a nasty tweak and said, "I can't help ya' son. Take yo' problem to the Head of Affairs, Miss Diana Washington."

Chorus: I started twist 'n' and a turn 'n', O I was turn 'n' and a twist 'n', I was twist 'n' and a turn 'n' oooh...aaaaall-ll-ll night long.

Wait a minute! So I ask her, "Please, Miss Washington, can you tell me what does all of this mean?" She said, "I-I-I-I- don't know what you talking about honey, but from now on just call me Queen." So I went to see the Chairman of the Board and there sat Louis Armstrong eating hamhocks and collard greens. He said, "Greet'n's skate, you're just in time to grease r-r-r-r-rap your c-c-chops around some of this soul food while I put your mind at ease: yeah, when you are gone, you dog, I'll remember still, oh yes, I will, cause you were the biggest drag on Capitol Hill - za zo zet oh yes wait- a- minute (five times) I say za zo da "O" yeah, on Capitol Hill zee-poop-o-yeah.

The End

Abe Weldon

The Feeling of Insecurity

Most people spend most of their time doing what other people want them to do, rather than doing what they want to do, themselves.

Most people are haunted by self-destructive feelings they don't understand - feelings that frighten and depress them. For example: The constant fear that people are somehow "better than you"; or that you are now, and will always remain a "second-class citizen" in life; or the crushing realization that you will always feel "poor", feel "inadequate". No matter hwo much money you earn, and how great your accomplishments, you still feel this way. These are robot feelings. They are emotional leftovers from your childhood and are completely out of place in your adult life.

Because of these two crippling pressures - the attempt of other people to constantly exploit you, combined with your own self-destructive feeling of inferiority, you (like most people) spend your time in an emotional prison, instead of in a palace. You allow yourself to be surrounded by enemies instead of friends. You accomplish only a fraction of what you are capable of accomplishing. You find yourself constantly driven away from real enjoyment, the real achievements, the real meaning of your life.

Once again, this is robot-living and there is only one way to change it. It will not be done by will power, but instead it will be done by satisfying yourself, first. This is the way to win other people's hearts and minds.

Abe Weldon

BLACK WOMAN

My beautiful Black Woman

Stop-give me your heart and mind
Let me tell the world of you,
My black queen, my love, my life,
with your curly afro defying the wind
with your brown eyes and black skin,
Let me preach to the world of you.

You have been my soul
you have worked with me
You have loved me, you my queen.
You have been there when no one else was
You have made me realize that I am
your Black man.

To you my Black woman
I'll give my all, as you have given me
As their is no other woman who can.
for my Black woman she is the world.

Anthony Ford

Blackman
with your cool "look but don't touch"
stride

Blackman,
with your strength and tenderness
and your hard-soft lovemaking
Blackman
with your thick knotty hair
and you sweet virile scent
Blackman
with your shining eyes and
delicious mouth
Blackman
with your mind so together
and directed
Blackman
I offer my black self to you
Black
I love you.

Cathryn Fields

WHY ME ?

why me, why not them

why did I have to

why didn't they

why should I

why can't they

because why

because you are black

why?

because God made you that way

Oh he did?

yes

then it must be alright!

Gwendolyn Whiting

The Box

The waiting room is small and crowded, packed with faces - all different, yet all the same - expressionless... unchanging... not caring. Dull, boring faces that seem to blend together. And yet,

I know them.

So vague and meaningless that I can barely tell them apart, but as silently and constantly present as a heartbeat. These faces - the heart of America - the core of society

These faces and me-

ex-junkie

ex-criminal

ex-person

Me, a nobody who longs to be somebody, to belong, to be needed.

I'ave been out of the halfway house a week and off dope for eight months.

My tenth interview of the day, and each day's the same. The questions, answers, the replies - all in the same voices, all with the same faceless expressions.

The short, stout secretary slumped behind the typewriter informs me that I am the next to be seen. I stand, and smooth the creases in my pressed, second-hand suit, purchased from a Salvation Army Store on the outskirts of the city.

The office I enter is small, but neat. The man behind the desk perches in a hard leather chair. His collar is clean, shirt cuffs starched, no dandruff on the shoulders of his navy blue business suit with pen attached to breast-pocket, and his face, too, is blank.

Barely glancing up, he motions for me to sit down.

"Your name?"

"Stoney"

"You don't have a first name, of course?"

"Oh. Travis... Travis Butler."

Palms sweating, my hands like ice, I clutch the arm of the chair... waiting.. waiting for that one question. The one question that has always abruptly ended each interview. My muscles grow tense... waiting... dreading.

He continues, "Address? Phone number? Social security number" Previous jobs?"

He turns, pausing, his glasses glinting so I can't see his eyes, "Any previous criminal record?"

"Well... yes... you see, I'm an ex-addict but..." I whisper not so much out of shame but out of humiliation.

"I see," he sighs and nods. "Well, if that's the case, we'll have to check deeper into your personal background."

He rises and quickly shows me to the door. "We'll let you know when everything's been checked out Mr. Butler. Meanwhile, keep checking around, and thanks for coming."

On the way out I pass the same faceless faces - people going nowhere, doing nothing, existing without a purpose. And yet,

I know them

So vague and meaningless that I can barely tell them apart, but as silently and constantly present as a heartbeat. These faces - the heart of America - the core of society.

These faces and me-

Me, sealed inside a plastic bag unable to escape: going up and down the sidewalks of the world, sicker and sicker of myself, unable to

mask the humiliation and control the hurt.

Reluctantly, I open the door, quietly close it behind me, and push the elevator button. Slumped against the wall, I try to push the lump in my throat back down... down to the pit of my stomach. A surge of hopelessness pressures my ragged body. Too tired to fight, I don't try to understand why, what I am guilty of, to imagine what all this means.

Tears begin to fill my eyes. Cheap, dirty tears. I hate them rolling down my face. I hate the thought of me, in my mind. Me, me me! Me caged inside a box, inside another box, inside another box, and everytime I open one box I am inside another. A never-ending struggle with no purpose, no reward, no end. Tears come because again I'm inside another box, and I feel cheated because after all that's happened, I haven't improved to a point that society will accept me as a person. Once a junkie, always a junkie. I realize with great pain the importance of that statement. Now I know how it must be, how it will always be.

I reach inside my pocket and clutch my last FIVE DOLLAR BILL. I don't notice the people passing by me, don't care. Clinging to the bill, I have only one thought in mind, and the hope that for a moment had appeared, vanishes again. I'll always shoot junk.

In the hallway all is quiet. I wait a long time before the elevator comes.

Myron E. Pitts

"I am"

I am the barber who trims away the hair
I am the butcher who chops away the fat
I am the seamstress who cuts away the hem
I am the shearer who trims away the wool
I sit atop society and I criticize
I trim
I chop
I cut
I shear
I only (remove)
I do not give
I am nothing

Slyvia Turner

I AM

I am what I am, Proud to be what I am,
Always fight for what I am,
Full of fear for what I am,
Shed tears for what I am,
I am what I am.
Black is what I am.

Gwen Whiting

BEING BLACK

Makes life hard when your skin is black
When you're never in front
Always in back.

We want a job the answer's no,
We got civil rights
But that ain't so.

We take one step up and two steps back
this is what happens
When your skin is black

Life sure ain't no straight and narrow path
It's crooked and wide,
Time for sorrow, no laughs.

We get our leaders to preach what's right
Buth they say we start riots
All we do is fight.

But I tell you this once and I tell you once more
We want you whities
to open that door.

Not the door that means place all about,
man that thing
has already played out.

BEING BLACK

We want one that stands for black power
every minute, every second,
every day, every hour.

We're tired of the white mans supremacy
open that door
or give us the key.

Life for us ain't no apple pie!
give us what we want,
and dammitt!
don't
Lie!

Gwendolyn Whiting

Even Chess Pieces Have Grievances

Humans..., I am a Black Knight in this game commonly referred to as chess. My friends include both black and white Pawns, Rooks, Knights, Bishops, Kings and Queens. My friends refer to me simply as Chester Knight.

In our chess board society everyone has an honorary K.H.P. degree. This stands for "Knows his place." Yes, you have seen us lined up on the board. The Pawns on the front lines, the Rooks are on the two far ends and the knights next moving inward, followed by two Bishops and the King. The Queen is next always on her color adding royalty to the game. As you can see, we have a very formal society.

Monday evening was the annual meeting of our International Chess Board Society (ICBS). It was an emergency meeting in that it was assembled to protest the methods in which humans have abused our rights. It was a meeting filled with excitement as well as craziness. It appeared as though everyone decided to let his hair down. The Pawns were taking more than one move at a time. One Rook was so "stoned" that he kept calling himself a "castle." The Queen was crying all over her robes. The King was giving orders. My horse was leaving a mess all over the board while Bishops were handing out Bibles and holding devotional services.

The confusion eventually died down, and the meeting was called to order. After six hours of debating and individual testimony, we incorporated the following list of demands:

1.) We chess pieces agree that picking up by the head is an enfringement of our civil rights. (How would you like someone to pick you up by your head and move you three spaces forward or two spaces

backwards?) Our first demand is that there shall be no more abusing our heads by moving us here and there. We demand to be asked politely to move, and maintain the option to question the move.

2.) Next we demand black and white cheerleaders. The football team and the basketball team have cheerleaders. So, why can't we have them also? Are those other games any better than chess? We have anticipated that these demands will be met, so we have developed a cheer for our King: Bicker, Bracker, Fire Cracker. Siss! Boom! Ba! Long live our King, Ra! Ra! Ra!

3.) Our third demand concerns the Pawns, who are tired of the horrible fact that every time one of their members makes it through the enemies defenses, he is quickly turned into a "Queen." Wit' hundreds of "Gay Queens" on New York's "Fire Island," the world doesn't need another "queen."

The Pawns will no longer tolerate being turned into "Queens."

4.) The Black pieces are tired of the old chess rules which state that the white pieces move first every game. If the black pieces and white have equal power, why does white always move first? We demand that we black pieces be allowed to move first, sometimes.

5.) My fellow Knights brought the next grievance before the International Chess Board. "We are tired of having to dismount our horses every four or five spaces during the battle to clean the board of horse excrement. Do you know what it is like to slip in horse dung while wearing 150 pounds of armor? Well I do, and believe me, it's no fun. We demand that humans introduce a new piece to the chess board. This piece being a "Sweeper." The Sweeper's job will be to keep the game clean, in other words, clean up after our horses.

As you can see these demands are fair and we believe in being fair also; but, unless all of the previous demands are met by 5 o'clock, the White Queen will marry a Black Pawn.

Lawrence Jeffrey Gaskin

A BLACK MAN'S PROTEST

my mother was black
my father was white
mother was always wrong
father was always right.
loved my mother,
hated my dad.
story seems sad
people talked
looked and laughed
called me half-half.
so if I was
I asm still black.
from now on
my place is back.
I don't care
me the darker half.
let them talk
let them grin
let them laugh.

Gwendolyn Whiting

Revolutionary

Does he make you think?

Sure you hate violence. Any responsible American does. But listen to minority and militant groups: "The frustration of powerlessness has led some blacks to the conviction that there is no effective alternative to violence as a means of 'moving the system'." Think about that.

One Hundred years after Lincoln, fourteen after the Supreme Court ruling on desegregation, white America denies black America its constitutional rights. White America creates ghettos and slums, then slams the door on any effort of blacks to escape. White America traps blacks in a never ending cycle of prejudice and poverty that denies their humanity and destroys their dignity.

No one to listen. No place to turn.

These are the frustrations of powerlessness.

If they are not to explode in our streets,

Something has got to be done.

But the tragic fact is that to be a Negro is to be more than just black. It is, almost, to be poor. So today, while the fight never stops for equality, equal opportunity in housing, jobs and education, remedy must set legal precedents, and that is the toughest battle of All.

Abe Weldon

THE DOLLAR SPEAKS!!

Most people in the world consider me the root of all evil. This is nothing but an imaginary concept running in their lunatic minds. I am an innocent medium of exchange, an exchange of what man wishes me to be and what he wants as a means of satisfaction.

The man who seeks me by the sweat of his labor finds me easily and uses me reasonably. He is a happy and honest man. Whatever happens in his life, such a man will prosper though it may take him a long time. All that I ask of an individual is an honest approach to me. People who obtain me through this channel know my values and know how to make me function constructively. The world would have been better if it had been filled with these people.

There are crazy individuals who attempt illegal means to obtain me, and the harder the majority of them try, the more bankrupt they become. As I watch each person in his struggle to find me, I sometimes laugh at the folly of robbers who risk their lives to pursue me. It is equally disheartening that wives plan the deaths of their husbands; husbands murder their wives; juvenile deliquency increases; innocent children are deserted. Millions of crimes are committed daily all because of me. What mad ambitions!

Man has a choice - the choice of greasing his elbows to reach me through proper channels. As long as man continues to approach me by his own mad ambition, as long as he seeks me by the destruction of his fellow beings, the world will continue to sit on a keg of gunpowder. I am neither a threat to man's existence nor the root of his evil. Man is his own agent of destruction because he is not willing to pursue me nationally, critically and honestly.

William K. Adeniyi

RAP ON POLITICS

A Monologue

"Ha! Ha! Ha! They say things are getting better in America. Yeah, the President says he's got inflation under control - uh. Well the other day, I was doing my shopping, and I thought I'd have a heart attack - man, those prices! At the store, thought I'd pickup a couple of chickens; I swear they couldn't have been much higher, if they were flying. Oh well, maybe the grocers are trying to compete with weight-watchers. I sure will be glad when the Pentagon starts putting elastic in our dough.

I saw in the Daily News that the war is winding down in Vietnam. Things are really looking good - casualties are low, the POW's will be home soon, we're still bombing the North - Oh yeah, two-thousand troops are leaving for Nam this month. Now, let's see, they must be going on furlow.

Guess I'd rather be a soldier than a prisoner, though. At least soldier boy can defend himself. But would they actually hurt folks like Sister Davis and Brother Jackson? No-o-o-o-oh, man! With democracy, justice, liberty, equality, and all that good stuff, they wouldn't hurt nobody. Why - why do you think the Harlem Four are where they are today?

Hey, a couple of days ago, saw this schoolbus stop at this red light, and all of a sudden, these grownups appeared from out of nowhere, and stoned the poor bus. I can remember when those things use to be the most respected engines on the road. Well, that was when all the kids in my neighborhood went to the colored school. Hey, you got anything against buses?

What's that you say? Am I going to vote? Sure I'm going to vote, what kind of citizen you think I am? Let's see who's running. McGovern - Muskie - Humphrey - George Wallace? Uh! I like him, even though he is a product of the nineteenth century. All you black folks ought to vote for him; if elected, he's starting a massive back to Africa movement. And Nixon has the nerve to try it again! Vote Tricky Dick, man of many promises - the one who claims things are getting better - Ha! Ha! Ha!

GC Lassiter

Angela Davis Should Never Have Been
Tried for Murder

In my opinion (and this is probably the opinion of a number of others, both Black and White), sister Angela Davis should never have been tried for murder. The main reason that I have this point of view is that she has committed no unjustifiable act of homicide. That is to say, she has killed no one. True, she has "murdered" the century old stereotype of the apathetic, Black woman, but that brothers and sisters, is not illegal. The only crime being committed is the mass liquidation of black minds by the white ruling class, who want so much to stop sister Angela's positive ideas from permeating the black community. To do this, they reiterate the fact that Angela Davis is a Communist in order to give Blacks a negative attitude toward her. So what, I say! While I don't condone Communism I respect sister Davis' political beliefs because she has something worthwhile to share with us.

A California Law states, in so many words, that a person who registers a gun is responsible for its use and/or misuse, and is just as guilty for any crime perpetrated in connection with the weapon, as if he had committed the crime himself. The guns used in the attempted escape of brothers McClain and Christmas, alleged to have housed the bullets that killed a white judge, were registered in Angela Davis' name. It is this technicality that resulted in the sister's arrest for murder.

It is not actually the death of this white judge that Angela is being tried for, but the birth of Black Awareness, as a result of her presence, that is being held against her. She has truly inspired Black men and women - especially the younger ones - and it is the outgrowth of this inspiration that has allowed Black brothers and sisters not to begrudge Angela her political beliefs. If what Angela Davis has done

for the morale of the Black Community is anyone's conception of a crime, I for one say, Right On to the idea that more "illegalities" like this should be committed!

Charlene Fain

SOCIALIZATION, THE PASSING GLORY OF H. I.

To a dear, sweet phenonmenon
With our ancestors you were pure
With our H. I. predecessors, you were animating
With our generation - an imaginary concept.

We groan to see you sink into oblivion;
We lament to watch you mocked to a premature death,
In the tongues of deceitful girls
And the hearts of insincere boys

Since neither sexes initiate to wake thee from slumber
Since neither dances, parties nor startling movies organized
Since the irrevocable ban on freshmen girls remains unlifted
We have no option than to bid thee a sad adieu.

Going with you from H. I. is the art of loving
Leaving with you from our academic society is the spirit of togetherness
Thrown into our midst are strains and stresses of studies
And coming to replace you in H. I. is a book of knowledge, bankrupt
of socialism.

William K. Adeniyi

Sickle Cell Anemia

In the past century, man's rate of progress has made him forget that he must survive. Aside from overpopulation, pollution, and the threat of nuclear warfare, the Black race has an added burden, Sickle Cell Anemia.

Sickle Cell Anemia is a rare blood disease found in the Black race. As a result of this disease, ten out of every five-hundred Blacks die a year. In this particular disease, there is a severe disorder in the red blood cells. It is a peculiar disease because one victim can maintain relatively good health, where another victim can suffer from a heart attack, permanent lung damage and/or the loss of the use of half his brain due to a "sickling crisis".

The "sickling crisis" or "pain crisis" is one of the major symptoms of the disease. Because the blood cells which are diseased take a sickled shape rather than a disc-like shape, there is a reduction in the normal blood flow. The sickled cells clot in the small capillaries of the bones and sometimes cause their destruction. The "crisis period", itself, is a sudden period of intensive pain in the hands, lower legs, and knees. Because the disease is incurable, medical authorities attempt to alleviate the symptoms.

The only way one can contract Sickle Cell Anemia is through inheritance. When two people who carry the sickle cell trait mate, their offspring will have the disease. When two people mate and only one of the two carries the trait, their offspring will only be carriers. This is the most probable reason for the disease staying in one race.

An interesting fact about Sickle Cell Anemia is that years ago in Africa, it was an advantage to have the disease. The reason for this is that a sickled blood cell had great resistance to the tropical disease,

BLACK WOMANHOOD

What is womanhood? Womanhood is the state of possessing womanly characteristics such as - softness, weakness, fragileness, and daintiness. A woman is a sensitive soft creature with no other aim but to be sensitive and soft.

A decade ago to ask any person the definition of womanhood would have been equivalent to asking for the qualities of a white upper-middle class female. She was "pure" - too pure even to care for her own offspring. She was too beautiful to touch, so she frustrated her men. She was white, and even black men and women admired her. Many tried to remake themselves to be as much like the white Goddess of Beauty as possible. Black womanhood, as such, did not exist; for Black females were not even women. In the white world they were cooks, nurses, sexual objects, and maids. In their world they were breadwinners and problem solvers. But what everyone failed to realize was that each worry line and each bead of sweat from their brows was an intense expression of their womanhood.

Black womanhood seems now to be coming into its own. However, instead of being a new idea, it is only a regression to the qualities of the black female of thirty or fifty years past. Black womanhood is not weakness, but strength. It is not unpredictable ascillation but firm and definite movement. It is not a beauty for the eyes but one for the mind and the body. A black woman does not want to be weak so her man will want to cradle and care for her; she wants to be strong so she can motivate her man and they can build a strong world for their children. A black woman is not fickle or desensitized. She is warm and perceptive.

She does not burst with self-awareness and self-assuredness. The black woman has reversed the qualities once esteemed by all Americans and has made the white world see and even imitate her. Now whites want liberation from their white ideas. They want to be independent and strong and to bear children with pain, with or without a husband. They want to be sensuous.

Now, instead of possessing the qualities of an upper-middle class white female, women want to work, bear pain, and be strong. And whether or not they realize it, these are the qualities always possessed by the black woman in the United States.

CATHRYN FIELDS

YOU

When my nights are dark and lonely
And my days are tormented with thoughts of yesterday
When the whole world seems against me
And there's nothing I can say

When all my surroundings are blue
And only pain and heartbreak fills the air
Then will I think and dream of you
And your sweetness beyond compare

You have made a light path into the darkness that surrounds my heart.
And I long for you each and every day we're apart
You have shown me such love and understanding
Even though my love is so demanding

Now that you are near me
I dream of special plans
For the hope of a better woman
has made me a better man.

And its just a matter of time
Before to each other you and I will be
No longer just a haunting dream
But a sweet reality

Guy Morris

A Call to Home

The drums are loud,
The drums are calling,
Calling me back,
Back to my homeland,
Homeland is where I belong,
Dragged away by force,
Dragged away by greed,
Dragged from cleanliness into filth,
Dragged from happiness into despair,
Yes, I was happy there,
For there is where I belong,
Oh Africa, I long for my homeland,
The drums are loud,
They get louder as I listen,
I am a long way from home,
I will return, for the drums call,
Calling for my answer,
Answer they say,
Say you will return,
Return to the life you have forgotten,
Forgotten because of greed,
Greed you never felt,
You felt happy there, despair is the life you know now,
The drums get louder.....louder
My ears ache as I listen,
Listen to them get louder.....louder,

A Call to Home

I must return,

The drums get louder,

Return, the drums get louder,

louder.....Louder.....LOUDER.....

Renée Boyd

Reflections of Life

MISERY

PAIN

DEATH ABOUNDS

JEALOUSY

FEAR

HATE ALL AROUND

TRAGEDY

CONFLICT

SORROW FOR ALL

SUICIDE

MY CHOICE

TO END IT ALL.

Marlon Lewis

No Other but Black

As I sit here alone,
Listening to the drums of my ancient people,
I find there beauty more than beautiful,
I not only hear them, I am with them,
I am there rejoicing that my life is mine,
My life may be one of trouble.....but I wish for no other
My life may be one of frustration.....but I wish for no other
My life may be one of tedious work.....but I wish for no other
My life is my life.....and I wish for no other
For I am Black.....and I wish for no other

Renée Boyd

Long Way Home

The sun is slowly setting. Pulling my hood over my nappy black hair, I look down a lonely by-pass in search of a possible set of headlights.

It has been thirty-two hours since I've left home. My ole man and I had had another one of those arguments, and this time I've finally done what I've threatened to do for so long. I'm finally free.

"No more old-fashioned rules and regulations for me!"

A distant sparkle interrupts my thoughts. The sparkle grows until it's no longer a sparkle but a glow... the glow of the headlights of an approaching car.

I stick out my thumb and sigh as a blue Falcon Station Wagon sails by, snow tires humming strangely on the country road.

I continue walking for what seems like hours until I spot the lights of another car speeding towards me like an answered prayer. The headlights grew enormous, then became fuzzy, and suddenly the squeal of brakes brings an old Oldsmobile to an abrupt stop in front of me.

"You looking for a ride, honey?" says a grinning face covered with greasy blonde sideburns. Seated directly beside this overgrown, greasy Simple Simon is his partner, with a beer-guzzling smirk all over his face, too. Both wear tight Levis and black leather jackets. And the one closest to me has a little carved wooden voodo face at the end of a coarse silver chain hanging around his neck.

"Thanks anyway," I tell them quickly, "but I'm going the other way."

"Well now, Rocky you hear that?" The driver addressed his partner. "The young lady's goin' the other direction Ain't it funny how she's standing on the wrong side of the road?" They both double over in laughter.

I can feel the fear mounting in the pit of my stomach, and my eyes search the road frantically for the sign, any sign, of an oncoming car... nothing.

"Hey sweetie," Rocky addresses me. "Why not let me take you for a ride? I'm not so bad once the engine's heated."

"I'm going the other way," I answer, dryly.

"Know what baby, you're the one that stopped us, right! You had your thumb out."

"Wrong way," I tell him, but I can see that he's not listening to anything I'm saying.

"You won't get no other ride outta' here this time of night," he says leaning back importantly. He takes a cigarette out of his shirt pocket with two fingers, snaps a match on his thumbnail, and then puts the matchstick in the corner of his mouth, chewing it as he smokes.

"Besides, I'm not the picky type. Take what you can get. That's what I always say."

"Why don't you shut up, man? The lady's nervous," Simple Simon says. "Say honey, don't mind him. You see, my buddy's never had a niggra gal before. So you be real nice to him, hear?" Rocky says slugging his partner on the shoulder. The fat creep collapses against him, and they both laugh hysterically as if they've discovered a gold mine of humor.

"Oh, don't listen to that simpleton. He don't know what he's talking about. All we want is to help you get where you're going."

I made no answer.

"Say!..." Suddenly the comedian behind the wheel pops the clutch; wheels spinning wildly, he takes off.

I sigh with relief only to discover that the car is making a screeching U-turn and is heading straight for me. I want to hide but there is nowhere to go. I search the countryside and turn to the woods across the plowed field behind me. The sound of the Olds coming back for me becomes more distinct. I leap over the fence ahead of me and get halfway over the rough, uneven field when I hear the car screech to a halt. Bellyflopping in the dirt, I keep my head down because of the moonlight, but I can see them getting out of the car.

"Yoo-hoo, little niggra. Come see what daddy's got for you," they call.

Then, without warning they go back to the car and get in. But somehow I get the feeling that they haven't given up yet.

The lights start towards me. They are like twin spotlights through the darkness, digging for me. I panic. I scramble to my feet and dart across the field.

Instantly the lights pick me up and in my shadow, lurching ahead of me, I see my panic and exhaustion - a frantic, grasping giant, arms pumping like a mad machine, but getting nowhere.

Suddenly I go down. The lights grow brighter. The car stops. The headlights hold me in their beam as two huge silhouettes come at me out of both sides of the car.

I fumble reaching for a rock just as I am hit. I can't tell which one it is because I can't see his face. He comes down on top of me, and I smell the leather jacket. The little voodo face swings in front of my eyes... I grab the chain, but he lands his fist on the side of my face, and almost at the same time catches me with a sledge-hammer punch to the stomach. I hear the air rush out of me and start to choke on the blood as it rushes into my mouth.

I turn my head to let the blood run out, and he lands one on the back of my neck. I open my mouth to scream, but nothing comes out. I try, but my arms and legs won't move. The blood is nauseating me. The last thing I remember is someone saying something about "landing a sweet niggra."

As I open my eyes to a strange room, things drift into focus and I see two men standing at the foot of my bed. My father is the first man.

"Where am I?" I garble out of the side of my mouth through enormously swollen lips.

From far away the other man answers, "This is a hospital, and I'm Doctor Nelson. Just relax. You know, you're quite a lucky young lady. Someone found you at the side of the road, picked you up, and brought you here."

Suddenly it all comes back to me, and tears begin to fill my eyes.

"Dad, I'm sorry," I whisper, but I don't think he hears me.

"Everything's all right now, honey," he answers, patting my hand gently. "Just hurry and get well and come home to us."

We both smile. Something pricks my arm and everything drifts out of reality.

"Things will be better...

make...

them...

better."

Melvin Parker

Five on the Black Hand Side
or
The Brooks' Liberation

"Here you are, Mrs. Brooks. You can give this to your youngest son, Gideon. Yes. It's a list of my demands." This is a typical statement coming from Mr. Brooks in the play, Five on the Black Hand Side, by Charlie L. Russell.

Throughout the play, Mr. Brooks commands and gives ultimatums. He forces his wife to keep an appointment book so that he can know her whereabouts during the day. "Hmmmmm. I see here that you have some free time around noon. After you return from the hairdresser, I think you should take a walk," is a command he gives one morning after reviewing Mrs. Brooks' appointment book. Mr. Brooks always knows what is best for everybody in his family. He is always generous - to a fault - with his advice.

Mr. Brooks has the idea that no one has any rights, but him. He treats his wife and daughter as if they were less than he, and his attitude toward women even brushes off on his barber-associates. "I'm sorry, Lady - I ain't let no woman in here in fifteen years, and there ain't no sense in breaking a record like that, now is it?" This question is put to Mrs. Brooks when she and her friends, Ruby and Stormy Monday, attempt to enter the all-male barbershop, owned by Mr. Brooks.
Mr. Brooks, as usual, addresses his wife as "Mrs. Brooks" and refers to their children as "her children" when he, as the Grand Inquisitor, demands to know why Mrs. Brooks is not at home with her children where she belongs instead of "traipsin' " around where she doesn't belong. Although he always seems to be questioning others, he is never able to give answers to their questions.

Mrs. Brooks gets to the point that she can't take the pressure any longer. She discusses the matter with her friends, Ruby and Stormy Monday, and they persuade her to make a radical change. She cuts her hair, starts wearing an Afro, and presents a list of demands to her husband. This effrontery really shocks Mr. Brooks. At first, he feels that it is degrading to his manhood to consider listening to Mrs. Brooks' demands. But Mrs. Brooks' demands do not just quietly go away.

Finally, after he sees that Mrs. Brooks has plenty of "back-up," he agrees to listen to the demands on "her list." Reluctantly he signs the contract, and agrees, among other things, to allow his wife to become a full partner in their marriage. She is to train to become a manicurist in his barber shop and to play a full role in the family, as well. No longer will Mrs. Brooks be confined to the home and kitchen.

At the closing of the play, Mr. and Mrs. Brooks are both considered liberated. They now have respect for each other and for the family.

Dalva Chavis

Who Am i?

i know that he is one of the greatest black
Blunderers of all times;
Yet i am totally unable to permeate that
Thick steel wall,he creates out of ignorance.
he will not listen to what i have to say
But just let one of Them shake a bag
Full of those silver and gold metals before
his twitching ear and he will immediately
Be able to perceive the sound.
Poor fool.
Doesn't he realize that he is being
Manipulated by Them.
he opens his eyes but does not see because
he lets Them see for him.
They have given him an excellent job
In the post office.
And he feels that he has elevated himself
To the level of utmost eminence in society.
Each night i try to tell him to forget
The world and stand on his own two
Feet and be a man.
Yet, somehow we continue to be on different
Wavelengths for he rejects my
Fiery messages by putting up that
Impermeable shield
Each time he sees Them he continues to smile

Who Am i?

For he feels that They are his friends and

i am his formidable enemy.

Won't he ever listen?

Doesn't he realize that each time he sub-

mits to Them he is killing an important

Part of himself?

Poor black submissive fool.

Won't he ever learn?

Marilyn Gatling

Black Quartet

The four plays performed by Hampton Institute Players, collectively referred to as "The Quartet," were, in my opinion, superbly presented. The acting, while not quite professional, hardly deserves to be associated with the connotation a word like "amateur" might suggest. It was evident that the students gave the performances their all. Their dedication to the message they were trying to convey and desire to do well was manifest in their fine efforts.

As far as the physical aspects of the plays were concerned, the scenery sufficed. Enough scenery was afforded to allow the audience to relate to the plays without being bothered by too much furniture.

The lighting was a meaningful contribution to the plays, as certain colors of light suggested certain emotions or situations. The technical aspects of the plays, in general, were excellent.

The scenery, the lighting, and the acting (to a certain extent) are all aspects of a contributory nature. The most important ingredient of the plays, themselves, was the theme or symbolism involved.

In all four of the plays, the individual themes were different although they related to the broader theme of Black Awareness. "The Great Goodness of Life" depicts the personality of the Black Bourgeoisie. "Gentleman Caller" tears apart the myth of the subservient Black maid. "A Theme For Linda," the one that I enjoyed most, dealt with the sensitivity and idealism of a young black woman. Black Women are often portrayed as having sex just for the sake of having it, and although this play can't change past portrayals and long-held opinions of Whites, it can (and did) suggest that such is not the case.

Last, but not least, was the play entitled "El Hajj Malik: a Play about Malcolm X". This biographical type of production touched

everyone's heart. It dealt specifically with Malcolm but suggested what all Black Leaders have in them, and that which has so long been ignored - Blackmanhood.

All in all, these plays, their presentation and their symbolism, made for two enjoyable nights. I say that because I saw them twice.

Charlene Fain

Nigger

Nigger, nigger, nigger. What is a nigger to you? Webster defines it as "an uncouth person." Yet, there's another definition I would like to examine. A nigger is one who sports the colors - red, black, and green, who raps of revolution and wears his super-bad Afro natural. He talks loud and says nothing. He talks of getting your mind together, while he's so indoctrinated he wouldn't know how to start to get his thing together; he's ego-tripping too hard for that. Yeah, that's a nigger for you! A nigger thinks that things are getting better while black people are still being oppressed: economically, politically, and socially; and at the same time black people are overflowing the prison cells. A nigger is one who thinks that he has reached the mainstream of the WASP life. He pulled himself up, now the rest of you lazy cats pull yourselves up. He is the typical oreo that you can get next to. Watch out, he's better than you! A nigger is one who sells out his black people. A nigger is one who exploits his black brothers and sisters by lying, cheating and stealing. A nigger is ashamed of his true heritage, ashamed of his skin color. He may even sport an afro because, to him, it's a fad. Therefore, he's ashamed of himself. Thus, he wants to be what he ain't and never can be. A nigger will ask, "What's happening black?" And later stab you in the back. A nigger will push "shit" to his young brother and cause the death to our rising young black youth. A nigger is you if you are not helping to bring about a thriving great black nation. Check - out - your - mind.

Sylvia Ford

NIGGER

NIGGER BOY you're just a toy

NIGGER SON watching you work is fun

NIGGER CHILD you sure are getting wild

NIGGER MAN why do you want land?

NIGGER DON'T PULL THAT TRIGGER!

Eugene Johnson

"Hampton's Men"

The men on Hampton's campus give the impression that they are really together. However, there is one general characteristic of this male population that bothers me: They are most conceited. They have a cool, sly and interesting, yet peculiar way of looking at a young lady. They give the impression that they like what they see, but there is a coolness in their countenance that gives a young lady a feeling of uneasiness.

Recently, I spoke to an upperclassman concerning Hampton's male attitude. According to his account, the men hesitate to make any advances because they are afraid of rejection. Therefore, girls consider the men snobbish, and the men consider the girls snobbish.

We need better communication! Communication could bridge the gap between the sexes. If we could penetrate this barrier, we could "get it together."

Arnette Jackson

College Volleyballs

Today, many college girls are volleyballs, being volleyed over a net, called morals. Parents are the members of one team and guys, usually boyfriends, are the constituents of the opposing team.

Parents attempt to instill in their daughters that certain expressions of love are morally wrong, especially premarital sex. When girls enter college, guys try or you can say attempt to persuade girls not to obey their parents advice to govern their lives.

As far as premarital sex is concerned, guys try to convince girls that sex isn't wrong because it is a natural expression of love. Girls are volleyed back and forth between the pros and cons of premarital sex. No matter which team wins, the girl, like the volleyball, is bound to get tangled in the net during the game.

Arnette Jackson

THE LOBBY SPEAKS

I am the Kennedy Hall Lobby. Every night, and especially on weekends, I am very crowded. Sometimes I become totally disgusted with some of my visitors. I don't mean that I don't like people. It's just that some people are so destructive and mean to me. For example, last week two guys happened to come see the same girl at the same time. Although the girl tried to keep peace between them, things get out of hand. After a heated argument, the guys got into a terrible fight. During the fight, they broke two of my chairs and crushed one of my tables. Yesterday some odd-looking character came in and put his muddy feet on one of my coffee tables. Then he took some bubble gum out of his mouth and placed it under one of my chairs. By the time his girlfriend got downstairs he had dropped a cigarette, which burnt a hole in my carpet. Boy, was I glad when he left! My television never has a night's rest; it plays every night until 11:00 p.m., whether anyone is watching or not.

However, things aren't always bad. Occasionally, I have nice visitors, who appreciate my warm, friendly atmosphere.

It isn't always fun being a lobby, but it certainly isn't the loneliest job in town!

Arnette Jackson

COLLEGE - AN UNNECESSARY NECESSITY

The main objective of an education - either grade school or college is to prepare the recipient to deal with and to survive in the world around him. However, a formal education is often not adequate to sufficiently prepare everyone for the lives they want to build for themselves. A college education can sometimes leave the recipient with nothing more than a sheep-skin, while an ambitious "self-educator" can prepare himself more fully for the life he wishes to lead.

Surely, formal schooling has its advantages, for most of those who owe their success to college would surely have not have had the initiative to educate themselves. But is it fair to impose the ideas of success and formal education on those who do not need to or wish to learn formally? Is it fair to have all of the jobs that hold prestige backed by a college education? What is the value of this?

Many colleges today are so full that they cannot adequately educate, yet society continually pushes people towards college. Jobs with money and prestige are given to college-goers and they are persuaded that this richly rewarding experience will be the best part of their lives. However, when circumstances have come to the point where, after four years in an institution to prepare yourself for a major field, you cannot begin to find a job in this field until even further education, then the structure surely needs revamping.

These pitfalls of college education could be avoided by some simple planning on the part of big businesses. They could set up individual training programs where all the college so-called "basic" but unnecessary courses could be removed. The student would study only subjects pertaining specifically to his field and have his training time cut in

half. This company would be sure of a new and fresh turnover, and the student sure of a job.

A college education is not and should not be considered a mecca for everyone's child. More emphasis should be put on training and trade schools. The main idea of an education should be preparation for life - the one you want to lead, not the one society expects you to lead.

Cathy Fields

How to Get Out of College in Five Easy Steps

There is a problem that confronts today's youth who are attending college: the problem of getting out of school. This problem bothers them night and day. They worry about their teachers, their grades, and their fellow students. This is the reason I have formulated five easy steps to get out of college.

First of all, go to class every day on time. As you walk into every class say, "Hello, teacher. How are you today?"

Second, act as if you are really interested in what the teacher is doing and saying by taking notes, asking intelligent questions, and exercising yourself in class participation.

Third, smile and nod your head signifying "Yes" or "No" while the teacher is talking. You do this to show the teacher that he or she isn't boring, although they might be.

Fourth, as soon as the class period is over, politely get out of your seat, acting as if you have everything under control. As soon as you are confident you should say, "Good-bye, see you next class period."

The last step, the most important, is testing time. When the teacher gives you a test, look at it for about five minutes and then write your name. When your name is completed, fold your paper and pass it in. I assure you that if you use my methods of getting out of college, you will be more than successful. One way or the other, you will get out.

Bobby A. Little

Daddy

"Daddy... hey, daddy!"

"Yeah, what do you want

"Father, one who is dearest to my heart, father of my life, would thou hear my most humble plea?"

"No, you can't use the car!!"

"But daddy, you haven't heard my reasons!"

"I really don't care to, you can't use the car!"

"See that, you never let me use it."

"Do you remember the last time you used the car? I distinctly remember hearing you say, 'I'll put back all the gas I use.' Do you remember saying something like that?"

"Well yeah, but I didn't use that much. The needle didn't even move. How could you tell, anyway?"

"You can't use the car and that's final!"

"Daddy, now you realize that your decision in this matter leaves much to be desired... Aw come on, can't I use it just for a little while? Here's some money for gas."

"No! You can't use the car!"

"Pretty please, I won't stay long."

"No!"

"Okay, all right, be that way. But I can tell you that your decision will be one that you will regret many times over."

Why does daddy act this way towards me? I'm a good child, a decent and very respectable child at that. I've never done anything to make him doubt my scruples. And above all of that, I'm a pretty good driver. All I wanted to do was buy him a dumb birthday present. Why is that man so

stubborn? He loves that car more than me. I know what I'm going to do. I'm going to hitch-hike to the store. Now that was a dumb thought. Goodness, the things that could happen to me... molest, rape, assault. But if I do get messed up, then daddy will feel guilty; yeah, it will be all his fault. But, why should I risk my neck to make him feel bad? I'm sure thinking dumb. I know, I'll get humble and ask for the car very sweetly. Yeah, get humble as pie. He'll just eat it up. Humble, that's the only way.

"Daddy."

"Yes."

"Could I please, pretty please use the car. I'll be back within the hour. I don't have money to put gas in the car. I would really appreciate this favor, Sir."

"Now you realize that I shouldn't let you use the car?"

"Yes, but this is an extra special errand, please grant me this one favor and I'll be ever indebted to you. Oh, please!"

"Well okay, but be careful."

"Thanks so much, you'll never realize how grateful I really am."

Katherine Carrington

THE OTHER SIDE OF HAPPINESS

I look around and what do I see

A world of happiness, love, and people carefree.

They have found their meaning in true love

Through togetherness, trust and faith from above.

I seemed to be left in darkness, unaware

Please shed some light to show me there is someone who cares!

I smile falsely and hope for the best

I can't go on pretending, making people think I'm happy

And my heart's at rest.

Nature in her calling beckons me come

To explore, enjoy, and make sure my battle is won.

How can I answer her call and still pretend to be carefree

When I take another look around

And find out that they do know, the unhappiest one is me.

Linda Lewis

YESTERDAY, I walked into the big, wide world, and I said to it:
Hello world!
I received no reply
I was hurt, oppressed, digusted,
and I felt neglected.

TODAY, I walked into the big wide world,
and I said to it:
Hello world!
Like yesterday, I received no reply
Once again I felt rejection -
But I have hopes,
I will try again.

TOMORROW,.... I wonder will tomorrow be like
Yesterday and Today

Tyrone Willis

So Many Melvin's

Melvin is a college freshman, eighteen years old and black. He attends a predominantly white school. He has most of his life.

Melvin has a problem. The Black Student Union of the school he attends demands that he participate in the activities that they sponsor. Melvin's problem is that he is scared of his revolutionary brothers and sisters. He has never actually heard black people complain about the system of this hypocritical, pseudo-democratic society. That is what the B.S.U. think of the U.S.A.

Melvin is afraid because his parents, who consider themselves bourgeoise, have screened him from the rebellious actions of revolting black people. Melvin respected and loved his father and believed everything his father had to tell him because Melvin equated good advice with a high standard of living. Every time Melvin mentioned Black Militants, his father went into a fit of hollering and screaming.

"Son, those lazy niggers are trying to ruin all of us decent Black Folks. They sit on their butts and demand this and that. If they get a job like I did, they will stand a chance of reaching their demands. It won't hurt anyone to be friends with the white people. Look where it has gotten me."

Melvin listened, but he had seen from experience how black people are treated. The school he attends is prejudiced. For the first time the other day, a white student had called him a nigger! Also, for the first time he doubted his father.

Melvin is confused, very confused. He's wondering which way to go. His father's philosophy takes half of his mind and the Black Student Union's philosophy takes the other half. He knows he is a stereotyped

Negro. But how can he change it? Which way should he go?

I could end this story happily or sadly. But there are so many people in a situation like Melvin's that a single ending, would not do justice to the story. Therefore, I leave the ending up to you my brothers and sisters.

Eugene Johnson

Freshmen are People

Being a senior in high school, I felt like I was an experienced veteran who had been through numerous trials and tribulations and had reached the mountain top. In other words, I had completely mastered the routines of high school life academically and socially. I knew how to go about completing my assignments, when to study and when to engage in social activities. However, coming to Hampton Institute, I have discovered that the freshman year is like the senior year in high school. Then I was told what to do, how to do it and when to do it. In terms of courses and class assignments, I find myself now in the same situation.

Frankly, I think some of my courses are very irrelevant. The courses I am specifically speaking about are my mathematics and physical science classes. Of course I believe in the College's goal of making everyone of its graduates a "well rounded individual." But I do not agree with its trying to make everyone the same, in terms of having the same exposure to certain courses. Some individuals require certain things and this present system limits their achievement. For example, I myself have been exposed to many of the subjects brought up in my mathematics and physical science classes. Therefore, I think I should be taking some other courses that would benefit me personally, instead of my just meeting a requirement. There are many other cases like mine, and I think those students and I have the right to have a say-so in what we are doing with our lives while engaged in study here at college.

Unlike high school, I now have more responsibilities. I do my work when I want to and in a way study when I see fit. However, as a freshman, I have a limited number of class cuts. This cutting privilege, I think, should be left up to the individual as well as what courses he or she

should enroll in. Sure, the requirements of the College should be met before being issued a degree. However, a student should not be held to such machine-like guide lines.

Therefore, the purpose for my statement is to get you to see that freshmen should not be confined to such childish rules in relation to course requirements, class attendance, and social behavior. I strongly believe in these ideas because I believe in the difference in the personalities of people and their different needs. The individual student should be taken into consideration, instead of being judged by group performance. College is not for everyone. Therefore, let each individual student decide whether he or she can handle the job. THEY ARE PEOPLE AREN'T THEY?

Joseph L. James

Naturally Yours

Black man, love your Black woman,
She is naturally beautiful,
Naturally yours.
She bears your child,
She worries with, for, and about you,
She loves you.

Black man, why do you crave the white man's woman?
She is evil,
She is dirt.
She wants you for her own satisfaction,
She keeps you in a locked cage,
She uses you when she wants,
Black man, why do you crave the white man's woman?

Black man, your woman is strong,
Your woman is beautiful,
Naturally beautiful.
Black man, find your Black woman,
Build your nation with her,
For your nation is best,
Black man, love your Black woman,
For she NATURALLY loves you.

Renee Boyd

The World of Tomorrow

What will the world of tomorrow be like?

Will it be a world where Black and White stand against each other?

Or will it be a world in which we will look upon each other as Brothers?

Will there still be unemployment and despair?

Or will everyone - Black & White, Rich & Poor get his or her fair share?

Are we still going to be fighting in wars and spilling innocent blood?

Or will we finally come together in brotherly love?

Yes, the time is right for me to ask this of you,

Because neither you nor I want to believe that they are true.

But don't let these frighten or scare,

Just remember that they are there.

Oh yes, we have been through these and many more

But tell me sisters and brothers -

WHAT WILL THE WORLD OF TOMORROW HOLD IN STORE?

Joseph L. James

BEST COPY AVAILABLE

On a dark, dreary day in 1991, people on earth were going about their daily work. No one suspected that anything was brewing in the atmosphere. The pollution in the air was thick, but life went on as usual.

At approximately three o'clock in the afternoon, it began to rain. Then a tremendous electrical storm started to rise like a monster from the deep. The scientists back at NASA thought that this was "highly irregular" because radar had detected a significant amount of radiation being expelled into the air. There was one scientist, who was most interested, Dr. Weidstein. He constantly studied the storm. In his observations, he found that this storm had the markings of a meteorite-storm.

Dr. Weidstein and his associates sent out an All-alert to Washington, to the President. The President declared a State of Emergency. Thousands

Meanwhile NASA was preparing to send a selected group of people, who could survive and contribute, to colonize the moon. In later years the moon had become a frequently visited metropolis among the stars, with its tall glass buildings extending up and up. The flying cars whizzed by in great haste. Masses of people walked on conveyor-belt type sidewalks. Everyone on earth, at this time knew that only a selected group of people could go on this particular space odyessey. NASA had even specified what material things they could take. They put into the capsule the account of the early stages of reaching the moon; and they also put a preserved plant into the time capsule since time goes on and on, but material things soon fade away.

Upon reaching the moon in safety, the people found their entire way of life had to be rearranged, especially when they looked out into the horizon only to see barren, desolate land, among the buildings.

Now this selected group of individuals and intellectuals is wondering if they can create an entirely new beginning for life. They wonder if they will repeat the same mistakes that were made on earth. Theirs is an opportunity to create the Utopian Society, thanks to the help of the time capsule.

Ann Austin

BEST COPY AVAILABLE

Colors together

Have you looked about this very beautiful world of ours and noticed the different colors and hues that make it up? Go out in your frontyard or backyard and observe all of the different colors that make up the flowers growing there. Now look up into the sky, now that the refreshing spring showers have passed over. Look at the arching rainbow with its lambent rays. Look across the street and notice your neighbors' dogs, houses, and cars. Compare them with yours. They, too, are some what different in color, aren't they?

Now before you go back into your house and turn on your color television set, go downtown and look at the people there. Notice anything? Yes, the people that make up this world are of different colors, too. With this difference in color are different customs, languages and ways of looking at life. There is no doubt that you liked the differences in the color of your flowers, the rainbow, dogs, houses, cars and television set. So why can't the differences in people be seen the same way? Of course, we all have our favorite colors, but that doesn't mean we can't put them together. Look at it for a moment. It's not only a pleasing sight for the eyes, it is also a pleasing step towards the survival of humanity.

Joseph L. James

WHY?

Why should I pledge my allegiance
To America which is not really mine?
Why should I pledge my allegiance
To a country which is totally blind?

Why should Black men fight in the war,
What is the reason, What is it for?
Do you feel that America should get our appreciation,
Or is it that this is the last stop, our destination?

They say from the depths of Africa
All Black men came
Is this our fault?
Are we to blame?

Must you look down on us
and treat so cruel?
It makes you feel good,
But we feel like a tool.

A long time ago,
We were under your control,
But now its different,
Every man owns his soul.

You were once my master,
But honey that jive played out.
This time I'll be the leader,
And you'll be the scout.

Gwendolyn Whitten

AMERICA'S PLEA

Serve your country is America's Plea.
Viet-Nam really needs us, can't you see.
For what reason no one knows why,
But for what they call a worthy cause,
Many innocent people must die.
Murder all over the world is a serious crime,
So why is it legal in Viet-Nam?

A man must say good-bye to his family and friends,
Until the day this corruption comes to an end.
So much fighting and losing of lives,
Tell me how can dead men support their
children and wives.
This terrible war must soon come to an end.
There must be a stop to this awful sin.

Gwendolyn Whiting

THE SOLDIER

A canary yellow-black striped '68 Cougar nuzzled into the driveway of a simple split-level house. As the little car slowed to a stop, the young driver tooted his horn in time to the music blasting from his tape player. Louis Clinton emitted a sigh, and listlessly leaned his head against the headrest, enjoying the heavy soul. Louis was one of those everyday people, not extremely different from any other young American dude. At his small town high school, for example, he had made the All-Star basketball team. Of course, he was no Earl The Pearl Monroe, but he had to admit that was pretty good. Having drifted through the 100 yard dash and barely making the mile, his track record had been all right, too. Now the academic activities were quite a different story but he had managed to pull a low C-average. And oh yeah, there had been that special crowd; all things considered though, Louis Clinton had been the all-around guy. And although he had not graduated with honors, he knew his mother was one of the proudest women in the world on that day. Oh well, that was a year ago, and now he was a working man, doing his own thing in life.

Louis switched off the tape, slid from the car, and bound across the yard, and up the front steps. Opening the kitchen door and smiling, he said, "Hi, Mama!"

"S- [illegible] said to do," she [illegible] another task.

"In there somewhere," she half mumbled, concentrating on the mixing bowl in front of her.

Louis stepped into the hall, [illegible] seriously dialed his favorite [illegible]

the voice on the other end. "Guess what."

"What?"

"I got a little job at Ringling Bros. the greatest show on earth - and..."

"And what's that?"

"Well now, the best way to find out is to let me take you there."

"All right. Bill-Bailey-and-Penelope, on one condition."

"Um, What's that," he asked anxiously.

"I get to be the main attraction." They both laughed lovingly and said good-bye.

Wow! that man's voice surely sounded good after a hard day's work. Strolling into the living room, Louis threw himself into his favorite chair, but nothing made him sit upright again. Somehow he knew without even opening it that was in the big green envelope stamped U. S. GOVERNMENT!!! Something inside his head kept saying No' No! But there it was sprawled across the page in big bold print: GREETINGS!!

"Mama - Mama ..." he whispered in a thin voice, as he stumbled into the kitchen but she couldn't answer him, she couldn't say anything - Lord have mercy! - she couldn't do nothing. Mama stirred her cooking, flopped wearily into the nearest chair, buried her face with her apron, and let the warm tears spill down her face.

Outside in the velvet night, Louis wandered blindly through the familiar streets of his one horse town - seeing nothing, hearing nothing, feeling nothing. Why - why here, why! Why me! ...why ME! These

He squeezed her soothing hand tightly as he stood there remembering the agony of that first night. No, he would never forget that harrowing feeling; it had become a suppressed part of him. For three and a half months, he had lived with this emptiness, every since he had received his special greetings - all through basic training, all through boot camp, and now... Now the big supersonic jet loomed its nose toward the sky, South Vietnam bound. Linda's trembling voice interrupted his thoughts. "Loui, Loui,...you will write?"

"Yeah, sure, soon as I get a chance. Linda, oh Linda!" he said pulling her even closer, "I'll always love you." Impulsively their lips met as they melted into a remember me always embrace.

Like the dying shadows of evening, the lovers ran for the plane, racing against ebbing time. As Louis began to mount the steps, Linda clung desperately to his finger tips. And trying hard to hide the tears, he turned and kissed her wet face; he felt her warm hand in his pocket. Suddenly their good byes were swallowed up by the hissing jet, as it edged down the runway toward its destination.

Louis Clinton became another face in the sad sea of many faces of the fighting men of Vietnam. That cold heartless feeling had become overpowering now, and the only thing that really mattered any more was his own miserable existence. Somehow he had learned to ignore the dying men around him, to see not the GI addicts, to hear not the pitiful cries for mama - some so very much - so very much. Only [illegible]

letters and the little black [illegible] rock that Linda had slipped in his pocket. He always wore the miniature of the Dying Savior, even when he raised around with other men, they [illegible]

This morning, lying dug deep in his fox hole, waiting for the next attack, he read her last letter for about the tenth time.

"My loving Loui,

By the time this letter finds you, I hope it will feel as though I'm there with you, but I know how hard it is to substitute words for the one you miss. How can I say what my body wants so much to reveal, what pen and paper can't illustrate, what only our reunion will explain - Loui, I love you. You see, even though I don't fight with those big guns, I get hurt, because you're not here. And for every lonely hour you spend, it's equally as lonely for me. Please be careful and hurry on home so we can be together forever."

Louis stuffed the letter neatly back into a canvas pocket, and tried a more comfortable position in the hole.

Another hour passed before the enemy's attack. He sat crouched in the hole, camouflaged by shadows, dowsing the moving targets above him. One Cong screamed painfully and fell lifelessly at his feet, spattering blood over his big boots. "Another one," he mumbled sadly kicking body out of sight. "Yelp, another one, Tin Soldier, just another one."

GC Lassiter

[illegible] Armstrong, [illegible] Rico, [illegible] average sixteen-year-old [illegible] with the same whims and desires as any other sixteen-year-old [illegible]. One of Rico's strongest desires was for an automobile of his own.

Coming from a middle-class family, Rico thought there would be no battle as far as his father was concerned. He knew that he would buy him a car. After all, Rico had been trying to bargain with his father for a car since he turned fifteen, but Mr. Armstrong, a steadfast man in his beliefs and decisions, had never given in to Rico's persistent pleas.

On the evening a week after Rico received his driver's license, he confronted his father in the living room.

"Dad, why won't you even listen to me when I discuss a car?" Mr. Armstrong [illegible] quietly reading his paper as if he didn't know Rico was in the [illegible].

"Dad!" Rico exclaimed.

"Listen Rico, I told you, I'm not buying you a car!" ...now be a young and when you do get a car, it will be with your own money. Now, leave me alone to read my paper. I don't feel like going into this again!"

"But [illegible]?"

Rico [illegible] at the living room [illegible] the [illegible] door and [illegible] and [illegible] the [illegible].

He was too involved in his disgust and anger for his father. He had nervous questions running through his head as he walked down the deserted street...he could find no solutions.

"Where can I find a job?"

"Should I quit school and work full-time?"

"I wonder if he bought his first car by himself?"

Rico turned right on Pourtnory Street. Still wrapped up in a tangle with his conscience, Rico's attention was captured as he passed a late model Chevelle Malibu. Rico spun around on his heels to admire the car by moonlight, with the help of a street lamp in the distance. The car was highly polished. He wasn't certain exactly what year the automobile was, maybe a '69 or '70. Rico approached the auto to inspect the interior. There was beautiful tan leather upholstery to match the chestnut brown exterior. In the front were bucket-seats, and a stick shift! The steering wheel was similar to a custom racing type, and a key chain dangling from the ignition was a handsomely composed fluorescent replica of a skull!

"What!! key chain dangling from the ignition!"

A debate started immediately in Rico's head. He realized that stealing was wrong, but this wouldn't exactly be stealing; he would just borrow the car for a few hours, and bring it right back. The owner wouldn't notice its absence.

Rico went around to the driver's side of the car and entered. He turned on the ignition, and the feeling of power he unleashed seemed tremendous. After he put the car in gear, he raced off. Once he was out of sight of the owner's house, he slowed up. Rico went to the corner of Manchester and Main Streets, where he was sure to see some of the gang

hanging around outside the malt shop. Upon seeing Rico in this fine car, his buddies came running to the car and asked questions. It was easy for Rico to tell them it was his cousin's car that he had borrowed for awhile. Then he left the malt shop, as the increasing number of questions were making him nervous.

Rico went to pick up his girl, Karen. She was more than surprised to see Rico with this fine auto, and Rico ordered her to get into the car. Karen jumped in next to Rico, very excited, and Rico pulled off. He told her the same cousin tale he had told the guys.

As the car turned the corner of Maple and Oak, Rico spied a Policeman through the rear-view mirror. He gradually grew nervous, and stepped on the gas. The cop turned on his red-bubble, which really panicked Rico. Rico raced the car faster. He heard the siren come on, and his heart skipped a beat.

During all of this commotion, Karen was asking Rico what was going on. She got a short answer.

"Shut up."

"Rico is this your cousin's car?"

"I said shut up, Karen!"

Rico entered the ramp to the highway, and raced the car straight onward. The cop was hot on his tail. Rico watched the speedometer rise from 60.....70.....85.....90....., then he looked up to find a huge trailer truck directly in front of him! Karen was crouched in the far corner of the passenger seat, screaming out Rico's name.

Rico yelled "Shut up!"

He tried to avoid hitting the truck. but the car hit the guard rail and instead of stopping, slid up and over the rail, tumbling down the

embankment landing upside down. The cop stopped on the highway where Rico had left the pavement. He radioed for an ambulance. A few more police cars arrived and tried to keep the crowd back. The pursuing officer went down to the wreckage as the men from the ambulance were pulling the mangled bodies from the wrecked car. As he stood there, a tear rolled down his cheek and he said, "Damn young fool, I only wanted to tell him his Registration had expired."

Ivan K. Tolbert

NO WAY IN HELL!

I am a slave

I am a tom

I am a flunky.

I hate slaves

I hate toms

I hate flunkies.

So die "Nigger"

the

newblackmanisborne.

Gwendolyn Whiting

APPENDIX A

SYLLABI FOR ENGLISH 101-102

Fall, 1971 Prof. M.J. Cofer

ENGLISH 1

The primary aims of English 1 are (a) to motivate you to establish for yourselves immediate and long-range goals for continuing improvement in purposeful, clear, effective expository writing; (b) to help you progress in achieving these goals as rapidly as you can; and (c) to help you evaluate the effectiveness of your writing and the rate of your progress. Your ability to use the written language will be closely analyzed and evaluated, and you will be directed toward more effective perofrmance in this area of communication. It is expected that the knowledge and insights gained about writing in this course will enable you to function with greater facility and proficiency throughout your college career and adult life, whenever you write, by choice or of necessity.

Because effective writing is dependent upon many factors, this course embraces much more than the mere act of writing. Close attention will be paid to the allied communications skills of reading, speaking and listening. Skillful reading is especially important, for the competent writer is usually the perceptive reader who can accurately analyze and synthesize the ideas of others, and also recognize and learn the successful writing techniques others employ. Since writing is thought in action, and effective thought is based upon knowledge, perception, and sound reasoning, matters of logic are important in the organization and development of ideas. In addition, mature writing demands a broad knowledge of words and an awareness of their appropriate use in context; a loose study of vocabulary is therefore necessary. Furthermore, consistent control of grammar and spelling is fundamental to the success of the educated writer.

It is anticipated that along with improving your proficiency in writing and other communication skills, this course will stimulate a deeper awareness, appreciation, and enjoyment of language and the varied uses man makes of it as he responds to life and attempts to understand himself and his world. Some of the selections that you will read, analyze, and discuss are works that have been read and reread by successive generations. Others are relatively modern offerings that may or may not endure beyond their contemporary relevance. They all have the matter of language in common, and because of this each author has had to meet and attempt to solve some of the same problems that may confront you in your writing. It is hoped then that in your experiences as a reader and writer in this course, you will recognize the vital and continuing role of language in man's life, and that you will acquire a new pleasure and pride in using and responding to language.

SPECIFIC COURSE OBJECTIVES

1. To increase understanding of the characteristics of language.

2. To develop control of idea and form in the writing performance.

3. To promote development and discriminating use of a maturing vocabulary.

4. To develop proficiency in the standard pattern of American English grammar, usage, spelling, and other conventions of writing.

5. To encourage perceptive, discriminating reading.

6. To develop proficiency in using library resources and resource textbooks (dictionaries, handbooks, style manuals).

7. To develop basic skills in gathering, documenting, and using information in purposeful communication.

8. To promote the recognition and implication of the interrelationship of reading, writing, speaking, and listening.

9. To stimulate deeper appreciation for and enjoyment of language and literature.

Additional Textbooks:

Michel, Lois. Way Out. Holt, Rinehart and Winston, Inc.,1968.

Standard College Dictionary. Harcourt, Brace and Jovanovich, 1968.

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Teachers are expected to use basic textbooks in their courses. Students are expected to purchase them.

English 1

The first half of English 1 will cover the nature of language, the problem of usage, and the structure and rhetoric of the sentence and the paragraph. Essays and other readings related to the areas of study will be assigned from the texts. This material will be discussed and used as source materials for student writing. Supplementary assignments outside of the text may be made at the discretion of the instructor.

The second half of English 1 covers the techniques and concepts of theme writing. Essays and other readings will be assigned.

I. Exploring the Course

A. Survey of course outline: objectives; requirements, textbooks, reading lists.

B. Introduction of vocabulary plan (at discretion of instructor)

C. Prewriting and writing

D. Outlining

II. Language

A. The nature of language

B. Using words

1. The importance of accuracy

2. Concrete and specific words

3. Denotation and connotation

4. Figures of speech

III. The Problem of Usage

A. Usage defined

B. Varieties of usage

C. Usage and the Dictionary

1. Methods of defining

2. Usage labels in the dictionary

Writing Assignments: Theme 2

IV. The Structure and Rhetoric of the English Sentence

A. The sentence as a unit of speech and writing

B. Types of sentences: Grammar

C. Sentence Strategies

1. Inverted sentences

2. Parallel structures

3. Periodic sentences

D. Punctuation

V. The Structure and Rhetoric of the Paragraph

A. The paragraph as a unit of thought

B. Methods of paragraph development

Writing Assignments: Themes 3, 4, 5, 6, 7

VI. The Content of the Theme

A. Particulars, facts and generalization

B. Description

C. Narrative

Writing Assignments: Themes 8, 9, 10
(A culminating paper of from 1000 to 1200 words may be substituted for Themes 8, 9, 10).

APPENDIX B

CLASS RELATED RECORDS, ATTENDANCE AND CONFERENCE

HAMPTON INSTITUTE
HAMPTON, VIRGINIA

FRESHMAN ATTENDANCE RECORD

DEPARTMENT _____ COURSE NAME AND NO. _____

INSTRUCTOR _____ DATE _____ (From) _____ (To)

Name	Number of Absences	Remarks

Please indicate in the "Remarks" column how the student is progressing in class as follows:

Excellent
Satisfactory Progress
Fair Performance
Unsatisfactory Performance
Very Poor Performance

BEST COPY AVAILABLE

Counselor _____ Week of _____

Students in Communications Center classes and activities should sign up for personal conferences regularly. Write your name carefully below. Be sure you will be able to come at that time, that it is at a conference time for the instructor and that no one else is signed for the same period. Sign up 24 hours in advance. At the time of the conference, report promptly to the instructor's office.

Monday:	Name	Monday:	Name

Tuesday:		Tuesday:	

Wednesday:		Wednesday:	

Thursday:		Thursday:	

Friday:		Friday:	

Saturday:		Saturday:	

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